DANCEMAGAZINE

DECEMBER 1960 60 CENTS

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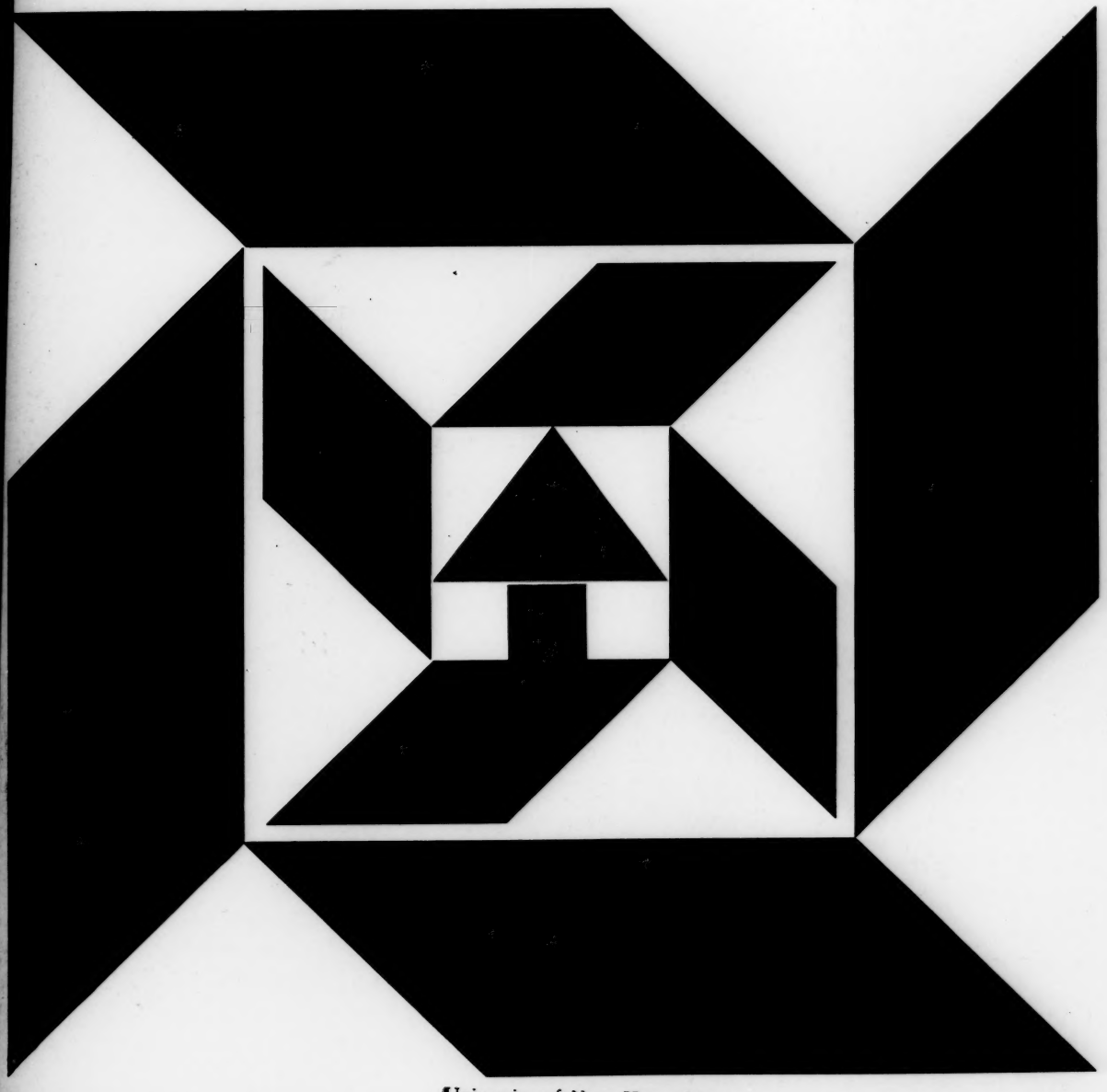

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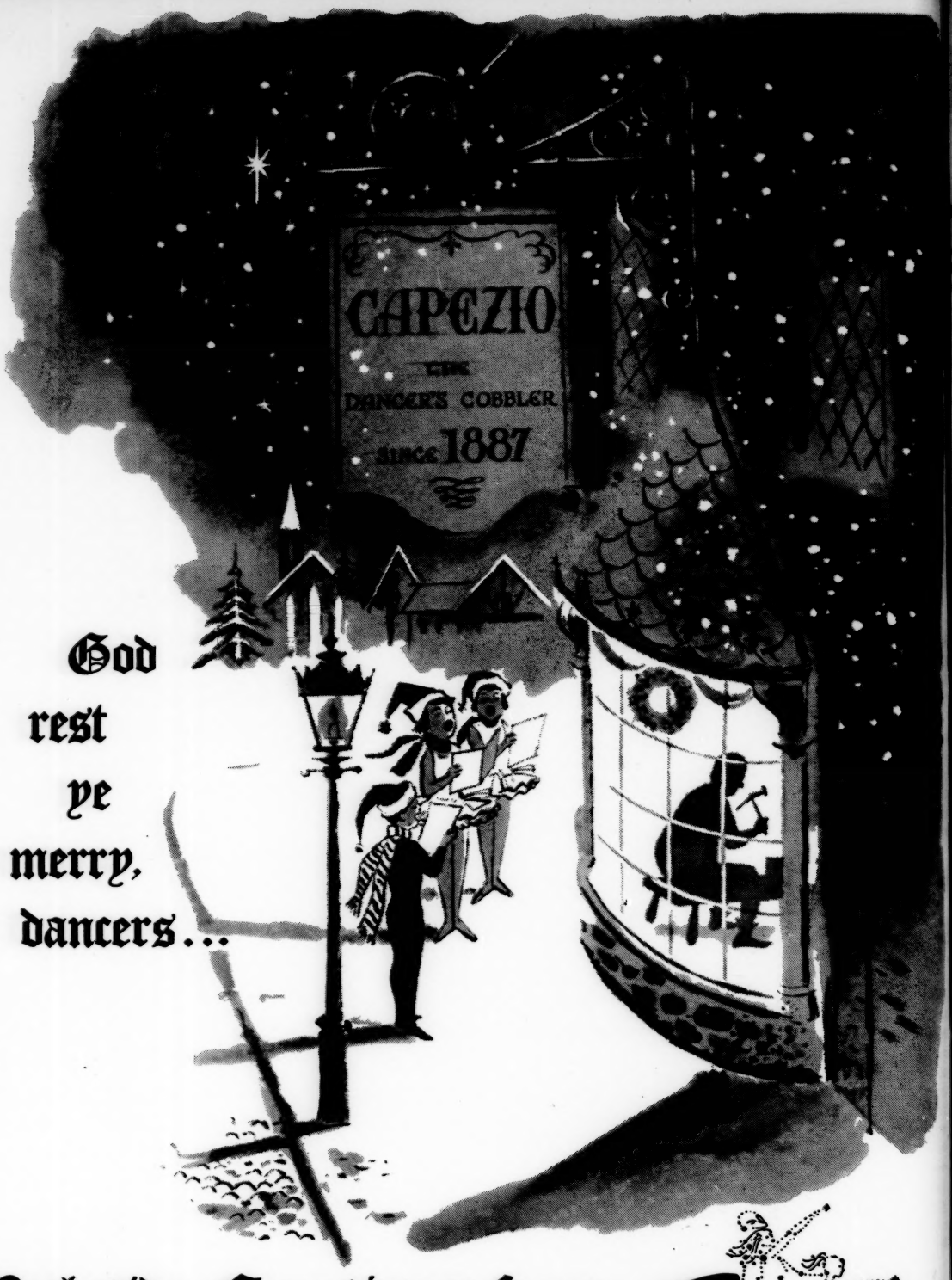

God rest ye merry, dancers...

Yuletide Greetings from Capezio®

THE DANCER'S COBBLER SINCE 1887

PRESSTIME NEWS

HEADLINERS

Lots of Page One items from our correspondents this month . . . **Royal Danish Ballet's Henning Kronstam** signed for next year's tour of **Chicago Opera Ballet** (see CHICAGO) . . . Spectacular debut of **Maurice Bejart's Ballet of XXth Century** (see BRUSSELS) . . . **Anton Dolin** relinquishes artistic direction of **Festival Ballet** (see LONDON) . . . Seriously ill **Marquis de Cuevas** makes dramatic appearance at Paris opening night of his co. (see FRANCE).

NAT'L BALLET OF CANADA'S 10TH

On Dec. 26 the **Nat'l Ballet of Canada**, now in its 10th Anniversary Season, begins its 4th visit to Western Canada, playing 6 cities from Victoria to Winnipeg. Longest engagement of current tour, which began Oct. 24 in Hamilton, Ont., will be Jan. 30-Mar. 4 in its home city of Toronto. On Apr. 3 they begin a 6-week tour of the USA.

Season will feature 4 new works: **Don Gillies'** "The Remarkable Rocket," based on the Oscar Wilde children's story; **Grant Strate's** "Antic Spring"; **David Adams'** new version of "Barbara Allen"; and "Princess Aurora," "Sleeping Beauty" excerpts staged by Artistic Dir. **Celia Franca.** "Giselle" is also being re-mounted, with decor by Kay Ambrose. Lead dancers: **Lois Smith, David Adams, Angela Leigh, Earl Kraul, Jocelyn Terell, Jacqueline Ivings, Sylvia Mason, Judie Colpman, Don Mahler, David Scott, Kenneth Melville, Patrick Hurde, Colin Worth, Yves Cosineau, Hans Meister, Grant Strate.**

NATIONAL COUNCIL MERGER

Bringing teacher association membership closer to 100%, the **Chicago Nat'l Assn. of Dance Masters** and the **Cecchetti Council of America** joined the **Nat'l Council of Dance Teacher Orgns.** at the Nov. 12-13 NCDTO meeting at the Hotel Edison in NYC. **US Ballroom Council** met at the same time, and the two bodies voted to merge. Reorganization plan being worked on is expected to result in division of Nat'l Council into departments (ballet, jazz & tap, etc.), with the USBC continuing its work as a NCDTO branch. Under a constitution now being formulated for the merged Councils, sub-divisions are expected to function under a governing body made up of Presidents and Secretaries of member associations. **Donald Duncan** of Dance Magazine and Ballroom Dance Magazine was requested to serve as interim NCDTO chairman, with **Helen Wicks Reid** as NCDTO Executive Director.

INTERNATIONAL NOTES

George Tapp's "Born to Dance" show off to Europe Dec. 8 for a 2-month USO-sponsored tour of Spain, Italy & Morocco . . . **Teresa y su Compania Espanola** will dance Dec. 12 in Brussels at a Command Performance before King Baudoin and his Spanish bride-to-be. Shortly after, Teresa's new group start a European tour . . . World-touring balletomanes **Kathleen & Leo Perper** postcard from Malaya that they saw the **Singapore Ballet** in, of all things, "Western Symphony" . . . Buenos Aires magazine Lyra published a giant special issue on dance, edited by **Fernando Emery,** Dance Magazine's Argentina correspondent.

William Dollar's "Francesca da Rimini" was praised at its premiere Oct. 26 in Aschaffenburg, W. Germany by the **Theatre d'Art du Ballet** of Paris. Prod. will be featured when co., headed by **Anna Galina,** tours USA in fall of '61 . . . **Donald Saddler** back from Rome, having completed choreography for his 7th Italian musical.

American **William Mille** now has his own dance co. based in Munich. Group of 10 includes 4 New Yorkers: **Bill Ross, Jerry Burr, Sylvia Grunwald, Jeanette Mareulis.** They have done 4 films for Bavarian TV . . . **Portia Mansfield,** of **Perry-Mansfield School,** Steamboat Springs, Colo. back from a 3-week to the Caribbean to study Voodoo, Limbo, etc. . . . 3 more premieres have been given during season of **Ballet de Bellas Artes** in Mexico City: **Raul Flores Canelo's** "Boda de Pancha," **Guillermina Bravo's** "El Paraiso de los Ahogados," and **Anna Sokolow's** "Homenaje de Hidalgo."

7TH CREATIVE CONFERENCE

Theme for the 7th annual **Conference on Creative Teaching of Dance to Children,** Dec. 27-29 at 92nd St. Y in NYC, is "Dance and the Related Arts.' Opening the event will be a "Trends of Modern Dance" concert with, among others, **Robert Cohan & Matt Turney.** Scheduled to lead workshops and demonstrations presenting the application of art, music and dramatic principles to dance: **Tony Mantanero, Rita Chazen, Virginia Tanner, Elizabeth Delza, Paul Draper,** Isabelle Burger, David Levita, Angiola Churchill. A Dance Notation exhibit will be on display during Conference.

BALLET RUSSE IN MOTION

Ballet Russe de Monte Carlo opens its touring season Dec. 27 in Los Angeles and continues on road until end of April. Co's fall dates were cancelled because of delay in reaching an agreement with Amer. Guild of Musical Artists. **Nina Novak** is working on a 3-act "Swan Lake," which it is hoped will be ready for this season. New corps members: **Roberta Bernson, Margery Lambert, Ronnie Mahler, Carolyn Martin, Marlene Rizzo, Shirley Weishaar, Yelle Bettencourt, Tom Adair, Alexis Kotymski, Joe King, Jose Gutierrez.**

BALLET SOCIETY AGENDA SET

Key speakers at the Nov. 25-26 N.Y. conference of **Ballet Society** were scheduled to include **George Balanchine;** Joseph P. Martinson, Ballet Society Pres., Dr. Charles B. Fahs (Rockefeller Foundation); W. McNeil Lowry (Ford Foundation); Reginald Allen (Lincoln Center); Mrs. H. Alwyn Innes-Brown (ANTA); Morton Baum (NY City Center Finance Committee); Alan Pryce-Jones (Old Vic Trust); **Dorothy Alexander (Atlanta Civic Ballet); Lew Christensen (San Francisco Ballet); Lucia Chase (Amer. Ballet Theatre);** critic **Lillian Moore.** Teachers & regional ballet dirs from the entire country were to attend the conference, also **NYC Ballet** perfs., a party for co. members and a Dutch Treat luncheon at the Great Northern Hotel.

"A DAY OF DANCE"

Third annual **Dance in Education Fund Conference,** Dec. 27 at Henry Hudson Hotel in NYC, has a stellar line-up of teachers & speakers. **Steffi Nossen,** Exec. Dir. of the Fund, will introduce **Helen Tamiris** to teach modern, **Paul Curtis** for mime, **Walter Nicks** for jazz, and **Michael Olatunji** (from Nigeria) for ethnic. Luncheon speaker will be **Lia Schubert** of **Swedish Ballet Academy,** U. of Stockholm, who will discuss dance in Sweden today.

COAST TO COAST

In Dec. Atlantic Monthly, **Agnes de Mille's** "To a Young Dancer" gives advice, caution and inspiration to those seeking a dance career . . . **Irina Borowska & Michael Maule** signed as leads for Hurok tour of **Zachary Solov Ballet Ensemble** . . . **Robert Joffrey Ballet** adds **Lew Christensen's** "Con Amore" to its repertory for Columbia Artists tour beginning in Jan . . . Dancer-choreographer **Donald McKayle** featured as vocalist on Washington Records' new children's disc, "Sometime-anytime" (WC 303).

Ted Shawn's new Doubleday book, "One Thousand and One Night Stands," is being sold directly by **Jacob's Pillow Dance Festival** (Box 87, Lee, Mass.) at regular retail price of $4.95. Dealer's discount is being contributed to JP Scholarship Fund. Each 200 copies sold will pay for a scholarship . . . **Nelle Fisher** choreographs "Petrouchka" for Jan. 7 perf. with New Haven Symph. Featured with her are **Peter Gladke & Adam Darius.** Miss Fisher's **Littlest Circus** plays Cass Theatre, Detroit, Dec. 26-Jan. 1 . . . **Jerry Ames** is featured dancer of Joey Bishop show opening Dec. 12 at Town Casino, Buffalo.

Washington, DC, Contemporary Dance Foundation, now a tax-exempt orgn., met Nov. 18 at **Craighill Studio,** McLean, Va. Program included lecture-demonstration by **Mary Craighill & Co.** and perf. of "Hymn to St. Cecilia." plus previews of

works in progress . . . In their new studio in Norwalk. Conn., **Ballet Etudes**, dir. by **R. Fratto**, presents "The Nutcracker," staged by **Jeannette Lauret**, and "Dream Stuff" by **Charles Nicoll**, Dec. 2, 3, 9 & 10, and mats. on Dec. 4 & 11 . . . **Flower Hujer Dance Theatre** on a Dec. tour of the South.

Lillian Moore, appointed by the Sec'y of State earlier this year to the President's Advisory Committee on the Arts, now sits in on regular meetings of the ANTA Dance Panel. New panel members are **Dr. William Kolodney**, Ed. Dir. of NYC YM-YWHA, and **William Bales**, head of Bennington College Dance Dept.

BROADWAY AND OFF-BROADWAY

Nov. list of dancers with **Bob Fosse** in "The Conquering Hero" omitted **Betty Hyatt Linton** (the 2nd one signed) . . . **Jack Cole** to direct and choreograph new B'way musical, "Donnybrook," opening St. Patrick's Day. He was due to go to Ireland for research last month . . . **Socrates Birsky** was choreographer for recent Equity Library Theatre prod. of "My Heart's in the Highlands" . . . **John Butler** will choreograph "Willie the Weeper," and **Glen Tetley** will stage "Davy Crockett" in the revival of "Ballet Ballads," opening Christmas Week at 74th St. Theatre . . . **Edith Stephen** choreographed Strindberg's "Dream Play," which opened Nov. 22 at Theatre East. Featured dancers: **Frances Alenikoff, Laura Freitas, Jo Lion, Florence Mayer.**

Betty Osgood has joined **Paper Bag Players (Judith Martin, Shirley Kaplan, Joyce Aaron, Daniel Jahn, Remy Charlip;** which returns to Living Theatre Dec. 26-31 for a new children's show, "Scraps" . . . **Paul Taylor & Co.** appear Jan. 14 at Hunter Playhouse in premiere of a new work to Schoenberg music, in 1st NYC perf. of "Tablet," and revised versions of "Rebus" "3 Epitaphs." Assisting dancers: **Akiko Kanda, Maggie Newman, Don Wagoner, Pina Bausch** . . . **Fred Berk Dance Co.** does an "Around the World in Dance" program Dec. 9 at Cooper Union, and a Chanukah program Dec. 11 (2 PM) at the 92nd St. Y.

James Waring & Co. premiere "Peripateia" and "Tableaux" Dec. 17 at Fashion Inst. of Technology, danced by **Valda Setterfield, Katherine Ramsay, David Gordon, Vincent Warren & Waring** . . . **Studio for Dance** presents **Paul Sanasardo & Donya Feuer** in "In View of God," Dec. 3, and "Laughter After All" Dec. 4 at Hunter Playhouse. Featured in co.: **Marilyn Wood, Jack Weber, Angela Walton, Milagro Llauger, Barbara Dolgin, Jane Degen, Diana Ramos, Loretta Abbott, Carl Woods.**

BEEHIVE AT JUNE TAYLOR SCHOOL

We casually asked **June Taylor** what's new, and she told us — enough for a special issue! She's choreographing a new show for the Edgewater Beach Hotel in Chicago, featuring **Marilyn, Lillian & Dorothy d' Honau** ("W.S. Story," "Destry," "Gypsy"), **Dee Jay Mattis** ("Tenderloin"), **Janice Timar, Mari-Jo Flanders** (recent arrival from Hawaii) . . . **Marty Allen** replaced **Peter Gladke** with June Taylor Dancers at El San Juan Hotel in Puerto Rico. They open Dec. 31 at Shoreham in Wash. . . . The JTDancers performed for 1,400,000 people in the 10-day Nat'l Automobile Show in Detroit . . . **Leon Anlen**, Bolshoi School grad now in Paris, joins school faculty soon . . . **Johnny Mattison**, who taught **Donald O'Connor, & Dan Dailey**, has replaced **George Foster** (busy with Garry Moore Show) as tap teacher . . . Several of school's 7- and 8-year-olds were on Harry Belafonte TV special Nov. 20 . . . **Bob Hamilton** on leave from Jazz Dept. for Motorama at Waldorf-Astoria, then an off-B'way show. Due back 1st of year . . . **Johnny Plaza's** acrobatic pupil, **Dorothy Whitney**, signed for "Breakfast at Tiffany's" film. And more, but June had to rush!

FOR THE RECORD

Editing-to-space of Christine Gratto Cohen's Nov. article, "Effort at Decentralization," resulted in inadvertent deletion of the fact that Buffalo classes of **Robert Cohan** have been given at **Dance Arts School of Classical Ballet**, and arranged by **Mrs. S. Appelbaum**, dir. of the school.

AROUND NEW YORK

18-year-old **David Evans**, pupil of **Marie Buczkowski** of So. Bend, Ind., attracted very favorable attention in Nov. stage show at Radio City Music Hall . . . The W. 54th St. O'Donnell Library is repeating free showings of kinescopes of educational TV series, "A Time to Dance" Dec. 13, 20 & 27. On Jan. 4, the branch presents **Anne Wilson** in "The Ballet Story." Co-sponsor is **NY Public Library Dance Collection** . . . Nov. visitor to NYC and Washington, DC, was **Sophia Golovkina**, newly appointed dir. of **Bolshoi Ballet School** (see NEWS FROM WASHINGTON). Among many events in her honor was a cocktail gathering of NYC dance notables Nov. 9, given by **Lucia Chase**, whose **American Ballet Theatre** had just returned from Moscow.

Brander Matthews Dramatic Museum at Columbia U. is presenting, through Dec. 23, an exhibit of 500 paintings, prints & photos, covering 150 years of dance in America. Among photographers represented: Fred Fehl, Vladimir Sladon, Martha Swope, David S. Berlin . . . 6 French-style ballets are seen in the film import, "Belles and Ballets," which opened Nov. 14 at 55th St. Playhouse. Starred are **Maurice Bejart & Michele Signeuret.**

16-year-old **NY Ballet Club** is conducting a membership campaign. A group of "standee" enthusiasts 1st organized the club, which presents monthly talks by ballet stars, choreographers, critics, etc., plus periodic demonstrations, films, panel discussions, field trips. Dec. 18 speaker is **Stanley Williams of Royal Danish Ballet. Place, Academy of Ballet Perfection.**

Ruth St. Denis, Erick Hawkins, Hadassah, Jane Wolbers, Margaret Fisk Taylor were among dance figures participating in Consultation on Dance, sponsored by Nat'l Council of Churches, Nov. 16 at Riverside Church . . . Friends of "contrologist" **Joseph Pilates** are honoring him at a reception and dinner at Park Sheraton Hotel on his 80th birthday, Dec. 8. Info: **Mary Wucherer**, 3940 Bronx Blvd., NYC 66.

Sept. issue of Bulletin of NY Public Library has an article, "New York's First Ballet Season," by **Lillian Moore**, which tells of 1792 engagement of **M. & Mme. Placide** at John St. Theatre.

PERSONALS

Marcia & Bob Friedman (he's our West Coast ad rep.) became parents of a boy, Ronald, Oct. 2 in Los Angeles . . . **Marcia Gevins & Walter Crespo**, of New Dance Group faculty and Merry-go-Rounders, respectively, were married Oct. 21 in NYC . . . **John Alan Richards**, former Art Director of Dance Magazine, died Oct. 18 at the age of 39 in Ranchos de Taos, New Mexico.

REGIONAL BALLET—U.S.A.

Optimistic sequal to last month's report that AGMA had denied **Irina Borowska** permission to appear as guest in **Chicago Regional Ballet Ensemble's** Nov. 19 "Giselle" was a withdrawal of the ruling Nov. 1. Frank Baird, RBE's new Pres., traveled to NYC to make a special appeal. Miss Borowska cancelled an appearance at the Teatro Colon in her hometown Buenos Aires to fill the Chicago commitment . . . Regional ballet alumni studying at the **School of American Ballet**, NYC, on Ford Foundation scholarships: **Karen Bell (Miami Ballet), Anne Burton & Carol Todd (Atlanta Civic), Gage Bush (Birmingham Civic), Kathleen Carlin (Ballet Guild of Phila.), Penelope Gates & William Glassman (New England Civic), Linda Willard (Ballet Guild of Jacksonville.)**

Promising new arrival on the regional ballet scene is **Ballet Guild of Eastern N.Y.**, representing the **Roya Curie School, Sal Leto Studio, Pat Mosher School, Mildred Ruenes Studio & Rutherford School.** Co. of 60, now in rehearsal, plans a Feb. 25 "Sleeping Beauty," staged by NY teacher **Joseph Levinoff** . . . Newly formed **Los Angeles Jr. Ballet Co.**, dir. **Irina Kosmovska**, has begun rehearsals for a debut perf., including "Swan Lake Act II," "Schubert Impromptus" & a miniature "Nutcracker" . . . Another newcomer, The **Aurora, Ill., Regional Ballet Co.**, under **Neil Peters**, debuts Dec. 11 with a lecture-demonstration. Full scale perf. is planned for spring.

New England Civic Ballet plans a Dec. 30 "Nutcracker," staged by artistic dir. **E. Virginia Williams.** New assoc. dirs. are **Ruth Sandholm**

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NYC DECEMBER CALENDAR

ough Jan. 15, **New York City Ballet**; City Center
c. 2, **Eve Gentry & Co.** (Creativity through Improvisation); Cooper Union Aud.; 8:30
Dec. 3, **Ximenez-Vargas Ballet Espanol**; Brooklyn Academy; 8:30
Dec. 3, ("In View of God"), 4 ("Laughter After All"), **Paul Sanasardo, Donya Feuer & Co.**; Hunter College Playhouse; 8:30
Dec. 4, **Bennington College Dance Program**; 92nd St. Y; 2:00
Dec. 4, **Cameron Highlanders & Coldstream Guards**; Madison Square Garden; 7:00
Dec. 9, **Fred Berk Dance Co.** (Around the World in Dance); Cooper Union; 8:30
Dec. 9, **Marcel Marceau**; Walt Whitman Aud., Brooklyn College; 8:30
Dec. 13, 20, 27 **"A Time to Dance" films** (3 different films each night); Donnell Library Center; 7:30
Dec. 16, **Felix & Judith Fibich & Co.** (Israeli & Chassidic dances); Cooper Union Aud.; 8:30
Dec. 17, **James Waring & Co.**; Fashion Inst. of Technology Theatre; 8:40
Dec. 18, **N.Y. Ballet Club** (Stanley Williams, guest speaker); Acad. Ballet Perfection; 3:15
Dec. 18, **Contemporary Dance Productions** (Jeff Duncan, Jack Moore, Norman Walker); 92nd St. Y; 8:30
Dec. 31, **Brooklyn Civic Ballet**; Bklyn Acad.; 3:00

CHILDREN'S PROGRAMS:

Dec. 11, **Fred Berk Chanukah Program**; 92nd St. Y; 2:00
Dec. 26-31, **The Paper Bag Players**; The Living Theatre; 1:00 & 3:00
Dec. 26-Jan. 2, **Red Thunder Cloud & His Indian Dancers**; Greenwich Mews Th.; 1:30 & 3:00 (Sunday, 1:00)
Dec. 27-30, **The Merry-Go-Rounders**; Jr. High School 44; 11:00 & 2:00

Ambrose of **Boston Conservatory Ballet Dept.** & **Joan Paige**, Brookline teacher. Co. recently invited 50 teachers to send candidates to open auditions Nov. 20. **Igor Youskevitch** conducted the audition class, and dance writer Baird Hastings was on judges' panel . . . **Illinois Ballet** of Chicago gives Dec. 3 & 10 perfs. of its new 3-act "Snow White," by **Dom Orejudos** with sets by Richard Chen. Leading dancers: **Bonnie Black, Betsy Herskind, Alexandra Nadal & Frank Spolar** . . . Dec. 4 hour-long TV program by Miami Ballet includes works by **Robert Pike & Thomas Armour.**

Nashville Ballet Society offers an open class in Murfreesboro, Tenn., Dec. 5 and a Ballet Society Little Show at the Nashville Circle Theatre Dec. 14-17 . . . **Dayton Civic Ballet** performs "Amahl and the Night Visitors" Dec. 6 for Dayton Philharmonic Children's Concert Series and Dec. 8 on regular series . . .**Toledo Ballet** joins the Toledo Symph. for "Aurora's Wedding," staged by **Gail Grant** (Dec. 10). **Betty Lea Rosebrook & Bud Kerwin** are leads. **John Krisa** guests with co. Dec. 15 for a perf. at U. of Toledo, offering "Aurora's Wedding" & "Swan Lake," staged by **Velta Cernonok**, & "Symphony for Fun," by **Marie Bollinger Vogt** . . . 6 **Ballet Theatre of Scranton** dancers perform Dec. 10 in Milhaud's "Le Candelabra à Sept Branches," choreo by **Constance Reynolds.**

Dec. 4 & 11 are audition dates for the 1st **Westchester County Dance Festival.** Schedule from 1PM-6PM in White Plains, NY, County Center, they are for a showcase prod. to be narrated next Feb. by Regional Ballet-USA Ed., Doris Hering; plus a Gala Festival perf. Judges for the Showcase are Dr. Rachael Yocom, Ruth Lloyd & Miss Hering; and for the Gala, **Muriel Stuart, Helen Tamiris,** Norman Lloyd & P. W. Manchester . . . Dec. 10 Young Peoples' Concert of Detroit Symph. features **Severo Ballet** in an hour-long "Nutcracker," staged by co. dir. **Sandra Severo,** who reports that during rehearsals of 32 mice, she needed a few cats to keep order . . . **Eloise Haynes,** Memphis dance teacher and a founder of the **Memphis Civic Ballet,** died Oct. 22 of a brain tumor. **Oleg Sabline & Tania Karina,** guest teachers in her school since last fall, plan to continue the school for at least a year . . . "Iskushenye" (Temptation"), **Fernand Nault's** new work, was performed Nov. 19 by **Louisville Ballet.** Nault staged the program which included his "The Loney Ones" & "Claytonia," and featured **Lupe Serrano & Royes Fernandez** as guests in the "Don Quixote Pas de Deux."

Erie Philharmonic Orch. Young People's Concert Nov. 20 featured the debut of the **Children's Ballet Theatre,** jr. division of the **Eric Civic Ballet.** "Wind Song," by **Statia Sublette** was premiered with **Patti DeCara** in the leading role. Miss DeCara & **Trudie Suabedissen** are Jr. Co. dirs. . . . **Schenectady Civic Ballet** dancers appeared in Light Opera Co. "Oklahoma!" Nov. 16-19; choreographer, **Phyllis Marmein** . . . **Dade Civic Ballet** of Miami, Fla., recently received a Parents Magazine Award for public service . . . **Grand Forks N.D., Ballet Co.** plans a lecture-demonstration series for grade & high schools. Leading the demonstrations will be **Kata Novak & Rogers Barnes** in the "Bluebird Pas de Deux" . . . New officers of **Land of the Sky Civic Ballet** (Asheville, N.C.): S.E. Sanders, Pres.; Joseph Vandewart, Treas.

ASSOCIATION NEWS

NYC Chapter of Dance Masters of America hold a 2-day Christmas convention Dec. 28 & 29 at Edison Hotel in NYC. Faculty: **Jack Stanly, Alfredo Corvino, Johnny Mattison, Jane Dodge, Darrell Henline, Beverly Baker, Goya & Matteo, Beatrice Tompkins, Joe Price, Gene Navarre, Lucille Soloff, Peter King,** plus ballroom teachers . . . DMA Nat'l Sec'y **Leroy H. Thayer** paid an Oct. 10 visit to the **Washington State Chapter** in Spokane . . . **Penna. Dance Teachers Assn. (DMA)** meets Dec. 4 at YWCA in Phila., with techers **David Harris, Lois McDonald, Emroy Dawley, Brooks Durham, Alfredo Corvino.** At luncheon members will see "Ballet Girl" film . . . New officers of **Dance Masters of Michigan (DMA): Samuel Lovett,** Pres., **Ruth Carney,** 1st VP, **Joe Cornell,** 2nd VP, **Enid Ricardeau,** 3rd VP, **Florence Young,** Past Pres., **Martha Heermans,** Sec'y, **Sylvia Hamer,** Treas., **Floyd Zimmerman, Eddie Hanf, Eva McKeon Carson, Gloria Carroll,** Directors.

Dance Educators of America features **Joseph Levinoff, Skip Randall, Kenn Phifer, Nino & Helen Settineri** in their sessions Dec. 3 & 4 at Statler-Hilton in Cleveland . . . **Chicago Nat'l Assn. of Dance Masters** has 2-day Ballroom Workshop Dec. 27-28 at the Morrison Hotel, Chicago . . . **John Hart,** Principal of Ballet Staff of Royal Ballet, is guest teacher at **Cecchetti Council's** Mid-Winter Refresher Course Jan. 8 at Park Shelton Hotel, Detroit.

Mostly fun and games and punch bowl at Christmas party session Dec. 11 of **Dance Teacher's Club of Boston,** Hotel Somerset. **Janet White Frazier** gives an entertainment program with recital ideas . . . It's also party time at Dec. 11 meeting of **NY Society of Teachers of Dancing** at Hotel Edison, NYC . . . **Texas Assn. Teachers of Dancing** (stellar faculty announced last month) has its annual convention Dec. 27-30 at Statler-Hilton, Dallas.

SCHOOLS AROUND NEW YORK

Irving Burton returns to the Manhattan teaching scene with regular classes at the new **Tamiris-Nagrin Studio,** 77 5th Ave., and a special Chanukah Course in Contemporary Dance, Dec. 26-31 . . . **School of Amercian Ballet's** special registration period, Dec. 5-22, is for Intermediate and advanced students applying for term beginning Jan. 3. Appointments: TR 7-9208 . . . Open for business as of Nov. 7 is the **Matt Mattox School of Dance,** 265 W. 54. Curriculum: jazz, ballet, acrobatics . . . **John Wilson,** of **Robert Joffrey Ballet,** is teaching modern dance in So. Orange branch of **Newark Ballet Academy** . . . **Talley Beatty** is teaching modern dance at **Int'l Dance School** in Carnegie Hall . . . **Cyril Peters** has joined faculty of **Living Dance Center,** dir. by **Rudy Perez.**

Harold Turner, of London's **Royal Ballet School,** guest teaches for advanced and professional classes week of Jan. 2 at **Robert Joffrey's American Ballet Center** . . . **Smith-Bene School of Classical Ballet,** B'klyn, premieres**Beatrice Bene's** "In A Museum" Dec. 29 (2 PM) at the B'klyn Museum. Performers are members of the Senior Workshop, with **Tom Hess** featured. Jr. Workshop dancers will perform "Dances Around the World" . . . Modern jazz and ethnic dance are being taught at new **John McDowell Studio & Workshop,** 131 W. 23.

5th annual **Ruth St. Denis** Day, sponsored by **Adelphi College Children's Center** (Garden City, LI), is Dec. 17. Program includes interpretation by 30 children of the "Praise Songs of David," staged by **Barbara Andres & Bruce King,** inspired by Miss St. Denis' work in religious dance. Also 2 solos: "Gregorian Chant" by Miss Andres, and "Hymn of Praise" by Mr. King.

Al Minns & Leon James, exponents of historic jazz and Latin dances, whose concert, TV and Newport Jazz Festival appearances have attracted wide attention, are holding regular classes at **Dance Players Studio.**

Jose Limon & Betty Jones, back from So. America, again teaching at **Dance Players Studio. Ruth Currier** joins Limon faculty this winter.

SCHOOLS AROUND THE COUNTRY

Dance majors of **Boston Conservatory Dance Dept., Jan Veen,** Dir., appear in "The Story of Chanukah" Dec. 12 in Belmont, Mass. Dance & Music Depts. present a faculty concert featuring "Concerto Grosso" and "Princess and Frog King" Dec. 14 at the Conservatory and Dec. 4 & 5 in

ON TOUR DEC. 10—JAN. 10

Ballet Russe de Monte Carlo: Dec. 27-31 (31, mat & eve), Jan. 6, 7 (mat & eve), Los Angeles; Jan 1 (mat & eve), 2, San Diego; 3, Santa Barbara; 4, Santa Monica; 5, Pasadena; 8, Bakersfield; 9, Berkeley; 10, Sacramento.
The Royal Ballet: Dec. 9-10, Atlanta; 12-15 (15, mat & eve), Washington; Dec. 18-Jan. 1 (24, 31, 1—mat & eve), Chicago; Jan. 3-4, Rochester; 5, 6, 7 (mat & eve), 8 (mat), Detroit; 10-14 (12, 14—mat & eve), Toronto.
Jose Greco & Co.: Jan. 9, Hartford, Conn.; 10, Springfield, Mass.
Pilar Gomez & Co.: Jan. 3 Oakland, N.J.; 4, York, Pa.; 7, Culver, Ind.; 8 (mat), Downers Grove, Ill.; 9, Vincennes, Ind.; 10, Danville, Ill.
Helen Tamiris-Daniel Nagrin Co.: Dec. 10, Richmond, Va.
Marcel Marceau: Dec. 10, Westport, Conn.
Kovach, Rabovsky & Co.: Dec. 10, Mineola, LI, N.Y.; 11, Syossett, L.I., N. Y.
Anne Wilson ("The Ballet Story"): Jan. 6, Richmond, Va.
Ishvani: Jan. 9-10, Lynchburg College, Va.
CHILDREN'S PROGRAMS:
Nelle Fisher Dance Co.: Jan. 10, Vineyard Haven, Mass.
"The Littlest Circus": Dec. 26-Jan. 1, Detroit.
The Merry-Go-Rounders: Dec. 10, Huntington, L.I., N.Y.; 28, Elizabeth, N.J.
The Paper Bag Players: Dec. 10, Ardsley, N.Y.; 17, Great Neck, L.I., N.Y.; Jan. 7, Merrick, L.I., N.Y.; 8, Elizabeth, N.J.
Story-Time Dance Theatre: Dec. 13, Forest Road Sch., L.I., N.Y.; 28, Clifton, N.J.

Portland, Me., with Portland Symph. Among featured dancers are **Jane Carleton & Gus Solomons** . . . **Jack Stanly,** assisted by **Ronnie Daniels,** was Nov. guest teacher at the **Rosa Spilka School of Dancing** in New Orleans . . . "The 12 Dancing Princesses," from the Grimm fairy tale, will be student recital prod. of **Schwarz School of Dance,** Dayton, O. Perfs. Dec. 28, 29 & 30 will be at Dayton Art Inst. . . . **Yvonne Chouteau & Miguel Terekhov** dance leads in "Les Sylphides" Dec. 11 with Okla. City Symph. They are staging work with Okla. City teacher **Robert Bell,** whose advanced students (with **Patricia Mideke** featured) comprise corps.

Newly opened in Olney, R.I., is the **Ruth Alexander Studio of the Dance,** with classes in ballet, modern and ethnic . . . Niagara Falls, NY, teacher **Natalie Piatov** has moved to a larger studio (1634 18th St.) She is organizing a Ballet Workshop to appear with summer band concerts . . . Santa Fe teacher **Nina Coppola** has been appointed Ballet Dir. of **Royal Academy of Fine Arts** in Albuquerque, N. Mex. . . . 35 youngsters appear in "Christmas Fantasy" Dec. 17 at State Theatre, Toledo, O. Group is called **Hause of Hauser Ballet Co.,** dir. by **Hanna Fischer Hauser.**

When Ballet Russe's fall tour was cancelled, **George Zoritch** was engaged for master classes in many schools. After choreographing new ballets for the **Houston Youth Symph. Ballet Co.** and **Widman Ballet School** in Beaumont, Tex., he taught for **Tatiana Dokoudevska** at Kansas City Conservatory of Music, **Maria Farra's Dance Guild** in Minneapolis, **Duard Farquhar's Ballet Arts** in Columbus, O., and at **Schwarz School of Dance** in Dayton. He dances in "The Nutcracker" Dec. 9 with **Austin, Tex., Civic Ballet.**

CHICAGO NEWS

Ruth Page has signed the **Royal Danish Ballet's Henning Kronstam** as star of her co. for the tour of Jan.-Apr. '62. This year's tour sees **Bentley Stone** added to the list of guest soloists. **Maria Tallchief** opens with the co. in Rockford, Ill. on Jan. 9 and **Melissa Hayden** takes over as ballerina Jan. 16. Both will dance the title role in "Camille." **Sonya Areva, Milorad Miskovitch** and **Patricia Klekovitch** have the leading roles in the all-ballet version of "Fledermaus," titled "The Gay Deceivers," Scenery and costumes are by Andre Delfau, who is also responsible for the costumes for "Concertino Pour Trois," the jazz trio for which Marius Constant composed the music. Dancers: Miss Klekovitch, **Kenneth Johnson** and **Orrin Kayan.**

In the Lyric Opera season, choreographed by Miss Page, soloists **Irina Borowska** and Kenneth Johnson stopped the show with their pas de deux in "Aida." . . . The ballet in the opera "Carmen", led by **Nila Amparo** and **Luis Olivares,** copped first place in the reviews. And in opera, when dancers can wrench critical attention away from the singers, they've made an impression.

Maria Tallchief attracted a full house at the Public Library for her Nov. 3 report on **Ballet Theatre's** Mission to Moscow. **Ballet Guild of Chicago** scheduled a cocktail party to welcome the Chicago members of that co: **Ruth Ann Koesun, John Kriza and Audre Deckmann.**

John Butler was choreographer for the recent Ed Sullivan broadcast from Chicago. Group included several fine dancers and some run-of-the mill ones. The dancers were **Jean Ehemann, Georgia Knoebel, Judy Miezka, Kathy Sannes, Wayne Boyd and Jim Dybas.**

Charles Weidman will conduct master classes in technique and pantomime and present his Thurber fable "The Moth and the Star" on Dec. 3 for the **Chicago Dance Council** at the U. of Chicago . . . **Marie Kuhlman** directed the recent Aqua Follies . . . **Loretto Rozak** is choreographer for "A Light in Darkness," large scale ballet-oratorio to be presented Nov. 30, Dec. 3 & 4 at St. Procopius College in Lisle, Ill. Guest soloists from the Lyric Opera, Patricia Klekovic, **Robert Boehm** and **James Morski,** are to appear in addition to **Glenn Roberts, Even Snyder** and **Lynne Siovic.**

ANN BARZEL

SAN FRANCISCO AREA NEWS

Ballet 1960 had to turn down several out-of-town engagements because dancers were busy with **SF Ballet.** Annual "Nutcracker" by SF Ballet Dec. 24, 26, 27, 28, 29 at SF Opera. "Beauty and the Beast" Dec. 17 & 18. Co. opens Oakland Gala Series Dec. 2 . . . **Ann Halprin, A. A. Leath, John Graham & Daria Halprin** of **Marin Dancer's Workshop** performed at **SF Contemporary Dancers** Center Nov. 29-Dec. 1; same group demonstrated Oct. 25 at Playhouse, SF, sponsored by Oakland Unitarian Theological School.

California Ballet (corporate name of **Oakland Civic**) reports 20 out-of-town engagements, mainly at schools, besides Oakland perf. Nov. 25 of "Beauty and the Beast" and "La Boutique Fantasque." **Robert Morrow,** after 2 years appearing with **Mia Slavenska** and with **Royal Netherlands Ballet** has rejoined co . . . 50 young Bay Area dancers performed Nov. 10 at a reception at Hotel Mark Hopkins given by No. Calif. Branch of the **Royal Academy of Dancing** for **Margot Fonteyn,** RAD Pres. Chairman **Mary Conmee** of Oakland, reports a dozen SF area RAD-accredited teachers participated.

Ballet Celeste performed "Swan Lake" Act II, a new "Verdians" and "Goldilocks and the Bears" Nov. 17 at Marines' Theatre, SF. C[ha]nounced **Franklin White** of **Royal Ballet,** **Marinaccio & Penelope Lagios** of **Ballet de** as judges for Nov. 12 auditions sponsored **Memorial Ballet Scholarship Foundation,** **Celeste & Pacific Dance Theatre.** Marinacc[io] Miss Lagios quit Ballet de Cuba for poli[tical] reasons, giving up chance for Russian tour.

Ruth Beckford opened Oakland City Coll. [con]cert series Oct. 25 . . . Benefit party for **Pe[n]i[n]sula Ballet** given Oct. 29 at SF **Academy of B[all]et** dir. by **Alan Howard** . . . **Bay Area Ballet** [sch]duled "Nutcracker" for San Rafael HS Dec. 10-**Ruth Sandholm's** "Rappaccini's Daughter" [at] Stanford U. and San Mateo HS (with Peninsula Youth Smph.) in Mar; **Michael Smuin's** "Vi[va]ldi Concerto" at Dominican Coll., San Rafael, [Ma]y 14 (with Baroque Orch.)

CLIFFORD GESSLER

HOLLYWOOD AND LAS VEGAS

Maggie Banks has taken over "West Side Story" dance chores since **Jerome Robbins'** departure from the West Coast. **Currie Pederson, Bobby Col[e], Lee Irwin, Alex Ruiz, Chris Cater and Jim Hu[n]ley** have been added to the film which has a Feb. completion date.

Tom Hansen had to halt his activity with NBC spec "The Arabian Nights" to enter Cedars of Lebanon Hosp. for surgery on a tendon. **Jack Regas** subs in his absence.

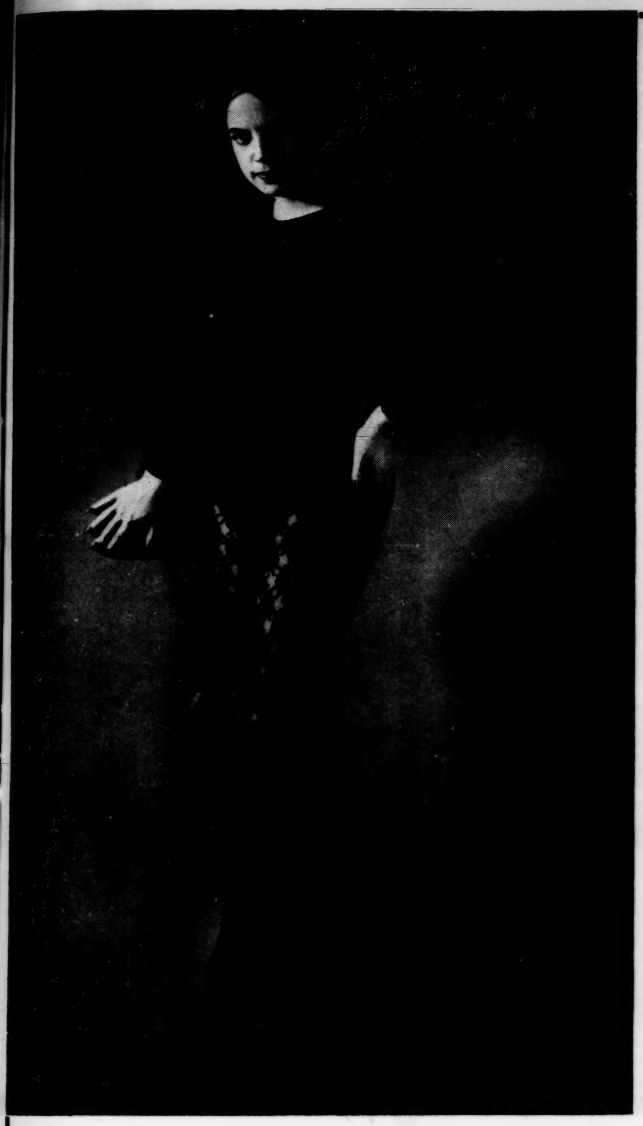
Jack Baker, assisted by **Jolene Lontere,** gave the nod to **Geonine Angier, Dolores De Mark, Deon Robb, Jeannine Fetterolf, Elaine Joyce, Ellie Sommers, Chris Carter, Valentina Oumansky, Jerry Antes, Jimmy Brooks, Roy Fitzell and Ted Canterbury** for the Dean Martin NBC-TV spec . . . **Hamil Petroff** on location in Tahiti staging the musical no's for "Mutiny On The Bounty". . . **Beverly Simms** (Mrs. Bill Yeats) is the proud mother of a baby boy.

Yvonne de Lavallade, Ada Agnew, Debbie Sharp and **Lynn Rabin** featured in special concerts at The Lester Horton Theatre . . . **Jack Mattis** has staged a musical sequence for Sid Caesar in a forthcoming GE Theatre TV program . . . **Don Weismuller,** who recently appeared in the title role of "The Reluctant Dragon," a Shirley Temple NBC Storybook Hour, was called back to choreograph no's in "The Indian Capitve" with dancers **Sonny Howe, Norman Edwards, Robert Cole, Roy Fitzell and Bert May.**

Choreographer **Jon Angelo** has selected **Jeanette Taylor, Donna Anderson, Doddie Bauer, Shawn Mallory and Sue Ann Langdon** for the Equity Library Theatre prod of "Idiot's Delight" at the Beverly Hills Rec. Center . . . **Marc Platt** has been using dancers **Fred Hansen, Joan Haig, Sasha Rodin, Nancy Kilgas and Jean Goodall** in TV beverage commercials at Cascade Studios.

Fox Studio activity: **Josephine Earl,** assisted by **Erik Cooper,** will stage the musical no's for Frankie Vaughan in "The Right Approach;" **Ron Fletcher** auditioning skaters-dancers for the big ice-musical, Snow White and The Three Stooges;" and **Hal Belfer** to choreograph Fox's "All Hands on Deck" with dance-ins **Carrie Leverette** for Pat Boone and **Jack Fisher** for Buddy Hackett in the out-door no's to be filmed in Long Beach.

(Cont'd on page 119)



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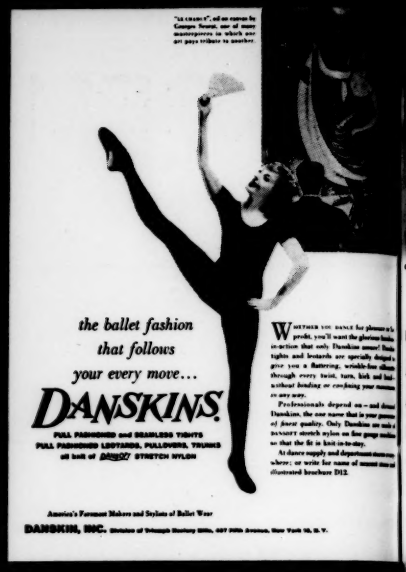
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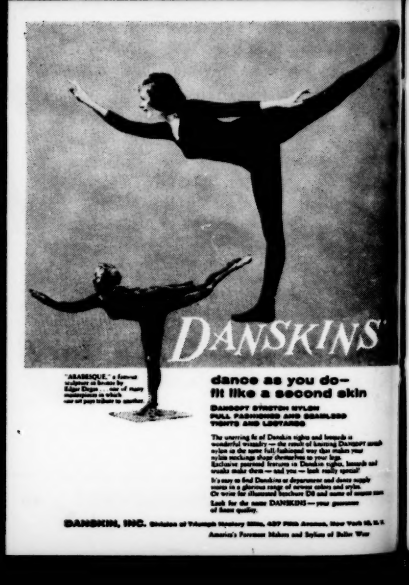
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IN THIS ISSUE

10 Records for Dance *Rosalyn Krokover*

12 Looking at Television *Ann Barzel*

14 Cook of the Month: Violette Verdy *Radford Bascome*

16 Conversation with Ninette de Valois *Saul Goodman*

20 The Younger Set: Special Greetings

23 About Posture and Body Conditioning *Bonnie Prudden*

24 Practically Speaking *Dorothy N. S. Russell*

26 Reviews *Doris Hering, Selma Jeanne Cohen*

28 American Ballet Theatre in Russia *Eugene Palatsky*

32 At the Theatre *Leo Lerman*

34 They Dance on the Walls in "Pepe"

36 Marina Svetlova: Petite Dynamo *Paul Rawlings*

40 The Royal Academy of Dancing in the U.S.A. *Helen Wicks Reid*

41 The Contemporary Dancer Looks at Her Heritage, Part II: The Creative Approach *Jean Erdman*

44 Brief Biography: Elizabeth Seal *Saul Goodman-Zachary Freyman*

46 Regional Ballet-U.S.A.: Red Riding Hood and the Green Umbrella *Doris Hering*

51 Personalities in the Business of Dance: Stepping Tones Records *Donald Duncan*

53 Records for Teachers *Gertrude Hallenbeck*

54 Tap series: Tap Dancing, Part IV *Paul Draper*

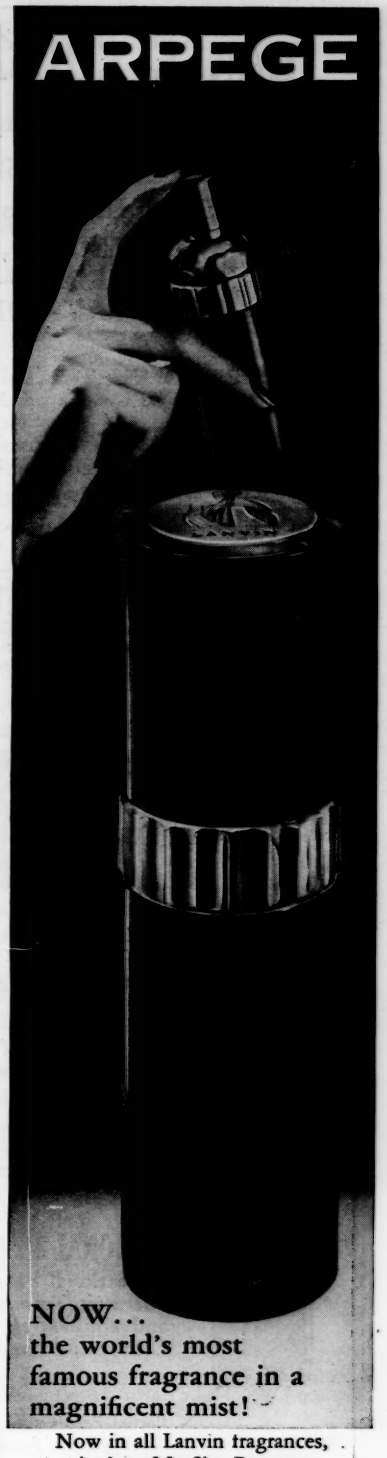
65 Shopping Guide

68-117 ANNUAL DIRECTORY OF DANCE ATTRACTIONS, CHOREOGRAPHERS AND LECTURERS

85 The Male Dancer Abroad *Glen Tetley*

93 Packing for a Concert Tour *Carola Goya*

COVER DESIGN BY RUDOLPH DE HARAK



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RECORDS FOR DANCE

BY ROSALYN KROKOVER

There has been a trend in the world of performing arts that has been gathering momentum in the past decade or so: Celebrations! A season hardly gets under way till we start celebrating and commemorating. Any round number pulls the trigger.

In a way it is a good thing. It focuses attention on the artist, composer, or company and stimulates interest in the accomplishments of the subject and the opportunity for an evaluation or re-evaluation—whatever the case may be.

During the past month we have been made well aware of the fact that the American composer Aaron Copland was born exactly sixty years ago. Of all American composers, Copland holds a unique place in the dance field. Three of the four ballets that were composed by him on commission are of special significance.

Billy the Kid, his second ballet (the first was *Hear Ye! Hear Ye!*, commissioned by Ruth Page), choreographed by Eugene Loring for Lincoln Kirstein's Ballet Caravan in 1939, remains a landmark in American ballet. *Appalachian Spring*, choreographed by Martha Graham, and commissioned by the Elizabeth Sprague Coolidge Foundation, received both the Pulitzer Prize and the Music Critic's Circle Award during the 1944-45 season. And, of course, *Rodeo*, for Ballet Russe de Monte Carlo, was the turning point in choreographer Agnes de Mille's career. With the exception of Stravinsky, no living composer of ballet music can equal this record.

Appropriately enough, a disc has been issued in celebration of Copland's sixtieth birthday season (Columbia ML 5575, mono; MS 6175, stereo). These are not the complete ballets, but rather the orchestra suite from *Billy the Kid* and four sections from *Rodeo—Buckaroo Holiday*, *Coral Nocturne*, *Honky Tonk Interlude* and *Saturday Night Waltz and Hoe-Down*.

Listening to this record, it is easy to understand why Copland's music has made such an impact on the American dance world. When it is atmospheric, it generally speaks of the great Western plains, which could be only America. When it is rhythmic, it is dynamic, usually syncopated, and with plenty of punch. Above all, it is folksy—a quality dear to the

Jack Mitchell

American dancer's heart.

The performance here is by Leonard Bernstein and the New York Philharmonic. Bernstein has a special flair for this kind of music; and under his baton it comes to life.

Another new record that makes good listening in a light sort of way is *Les Patineurs*, conducted by Hugo Rignold and played by the Royal Opera House Orchestra of Covent Garden (Victor LM 2450. mono; LSC 2450, stereo). This is music that was selected from various Meyerbeer operas, arranged and orchestrated by Constant Lambert. It is music that sometimes has a tendency to drag, but in this performance it has grace and charm. A less spirited reading of Schumann's *Carnival* is also on the record.

For those who want to make a careful survey of what is available before selecting record gifts for Christmas, the *Dance Magazine* discography, which ran in several installments earlier this year (April through August) should be of help. Except for the mono versions of the Tchaikovsky ballets conducted by Ansermet (London Records had previously issued them on stereo only), there hasn't been a great deal of major importance issued since then. Exceptions are two Richmond bargain-priced ($3.98) two-record sets of *Sleeping Beauty* (BA 42001) and *Swan Lake* (BA 42003), both well conducted by Anatole Fistoulari. And Spanish dance enthusiasts will be glad to hear of RCA's latest Carlos Montoya disc (LPM 2251, mono; LSP 2251, stereo).

IN THE NEWS

Jack Mitchell

AT THE "Y": Works by Norman Walker, Jeff Duncan and Jack Moore will be on a Dec. 18, 92nd St. Y Contemporary Dance Productions concert. Above, Mr. Walker and Cora Cahan.

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LOOKING AT TELEVISION

WITH ANN BARZEL

On his Oct. 11 NBC special, Donald O'Connor proved again that he is a delightful music-hall dancer.

He knows his medium, is agreeably lightfooted and has an attractive personal style. His performance was enhanced by his unpretentiousness. Louis DaPron was credited with the choreography, and if there were an award for excellence in this category, his work in this show would rate high. A top bit was the opening dance, a solo in which O'Connor cavorted all over the set, tap dancing on platforms and drums and finishing high on the electrical equipment. It was not only rhythmically interesting, but had the kind of clever steps DaPron used to do in the improvised solos one could coax out of him at dance teacher conventions.

Mitzi Gaynor, featured on the same program, danced a solo choreographed by Eugene Loring. Miss Gaynor was as tireless as a dancer can be only on time-bridging tape, and she danced creditably. A romantic mood, leaning to balletics, was the tone of a duo by O'Connor, in white tie, and Miss Gaynor, in a frilly frock, as they tripped to "All I Need is the Girl."

There were skits and songs. The take-off on songwriters was easy to take, since O'Connor danced along with each song. A most elaborate joke started as an over-produced production number, with O'Connor dancing blithely in a moonlit garden dominated by a fountain full of Greek statuary — mostly nymphs. During his dance the young man was conked on the head, at which point the nymphs came alive and flitted around with him. Finally, he came to his senses and his companions reassembled in stony stillness, while the fountains splashed on. This could have been a dud, but O'Connor was so honest and fresh he lifted it all into honest fun. Doloris Blacker was listed as assistant choreographer. This month she was named on several credits where good things happened.

Danny Kaye is not officially a dancer (and it would probably hurt him professionally to insinuate that he is). But he is highly sensitive to movement and simulates dance styles expertly. His Oct. 30 CBS show, one of the top TV shows ever, started with a casual capering up and down stairs and around columns to "Tea for Two," setting the informal tone of the entertainment. Most of the wonderful things done that hour were in the song and comedy field, but twice Danny took to dance, and both times he was exquisitely accurate.

A lampoon of a commercial was effected by a trio, two girls and a man, in early Jack Cole style. And the man was Danny, lithe and enigmatic as an East Indian, complete with lateral neck movement and insinuatingly lifted eyebrows. The girls were lovely and excellent dancers. One of Kaye's big numbers was a satire on Spanish dance. His interpretation of Flamenco madness was devastating. However, the company of six boys and two girls danced it straight—and well. Danny finished with a not bad bit of cape twirling, even if it ended in a tangle. Bill Foster was credited with the choreography, a feather in his cap.

Ghosts, Goblins and Kids, NBC's Halloween special of Oct. 30, was produced by Tony Charmoli with Dick Beard as assistant choreographer. It had all the know-how of experience, imagination, talent—and a handful of gifted children and dozens of merely charming ones. The Doloris Blacker Dancers were among the show's participants.

The Debbie Reynolds special of Oct. 27 (ABC) proved that Miss Reynolds is very cute and not particularly talented, though choreographer Alex Romero did his best to show her to advantage. A jazz dance with four boys had considerable invention, but Miss Reynolds merely indicated the movements. She has little verve. I hope Romero puts this dance on again with the terrific girl dancer it deserves. Miss Reynolds' solo tap interlude dates her dancing school days. She was cute in a soft-shoe dance, cute in a number with Charles Ruggles and Walter Brennan, cute in a tango sans partner and cute in a "Singing in the Rain" number with the boys strung up like puppets. This was a great deal of dance for a non-dancer. Wistfully we wish television would allow real dancers like Gwen Verdon and Cyd Charisse to dance as much.

Dinah Shore is more and more television's top patroness of dance. Her Oct. 9 show had a lively production designed to show the development of folk dance. Jack Regas choreographed for a very large and excellent group that performed stylizations of a tambourine dance, a Scottish dance, a Lichtenstein polka, an Israeli hora and a square dance (to "Skip to My Lou"). For the exhilarating finish the dancers broke up into a number of sets, each

group dancing one of the national forms. It was the essence of all folk dance in spirit. The costumes carried out the universality of the folk idiom—girls with hair loose wore white blouses and wide skirts, the boys were in slacks, shirts and vests. The dancers also took part in a big production number to "Swing Low Sweet Chariot."

The Oct. 23 Dinah Shore show promised dances of the South Pacific, including New Zealand and Australia. It was disappointing that Beth Dean's *Corroboree*, filmed in Australia, was postponed for another day. The dances of the Pacific tropics, filmed against a blue sea and bluer sky, were the same ones seen in miniature in many night clubs and on Cinerama's wide-wide screens. There were tremendous groups of beautiful men and girls rotating their hips, circling graceful hands and smiling enchantingly. Everyone wore colorful flower necklaces and wreaths set at rakish angles. There were chants to drive out demons, and men with spears doing war dances to percussion. We've seen it all before, but didn't mind seeing it again in such riotous color. Just to bring it back to our shores, Dinah waltzed a finale with her formally clad men.

On Nov. 6 Miss Shore showed her Iberian program, filmed in Spain and Portugal and staged by Tony Charmoli. Vicente Escudero danced al fresco on a wooden platform. He was a bit stiff in the knees and most affable, especially when he did his finger-nail rhythmic bit on a wooden board. Paco de Ronda and his troupe from Granada danced a more dashing type of Flamenco. But most enchanting was a village scene with ships and fishing boats in the background. The villagers whirled through the folk dance of the region in real fiesta style.

Lawrence Welk had a lovely Spanish senorita on his Oct. 29 show. She was beautiful 10-year-old Adelina Paderosa (phonetic spelling of what Welk announced), who imitated her elders, smiled witchingly and played castanets loudly and clearly.

The June Taylor girls bouncing on trampolines opened Jackie Gleason's special of Oct. 9.

The Bell Telephone show of Oct. 14 had Bambi Linn and Kelly Brown in a most ingeniously choreographed "Carioca." Bambi has become typed as the personification of young love, and it was good to see her demonstrate that she is really very versatile. On the same show Gretchen Wyler did "Tea for Two" in several styles. *(Cont'd on page 50)*

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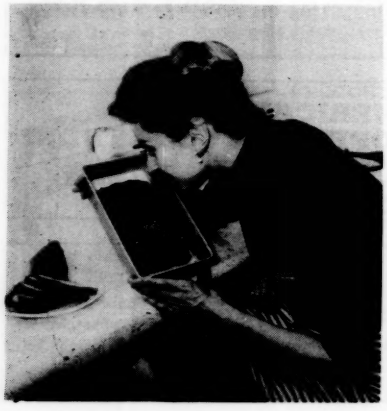
COOK OF THE MONTH: VIOLETTE VERDY

NYC Ballet ballerina shares
an 18th-Century recipe from Brittany

TEXT AND PHOTOS BY RADFORD BASCOME

Violette Verdy in her NYC apartment: "Knead with both hands until meat is well mixed with fat."

"When done, the pate should be brown, but not too dry . . ." Precise, witty, enchanting on stage, the ballerina in more domestic surroundings exudes the same engaging qualities.



It took the thrifty French people of Brittany to develop a *pâté* that could be used as a canape delicacy, or as a filling for the sandwiches for their workmen, or to feed to their children as a late afternoon snack. The recipe, over 200 years old, has been brought to this country by Violette Verdy, soloist with the New York City Ballet.

Violette and her mother have been living in America now for several years. Much of this time was spent in hotels, until they could locate an apartment in New York's East Fifties. Now that they have found one and moved in, the first order of business has been to equip and start using their fine, modern kitchen. What better to start with than the old, family recipe for *pâté*, handed down to Violette through four generations, and originating in the Finistère Province of Brittany early in the 18th Century.

The Verdy *pâté*, in loaf form, is made from veal that is coarsely ground. It is not like the *pâté de foie gras* that we might normally expect. It is sliced thin, and can be used as a sandwich filling. The fat that collects around the edges is lightly spread on bread and fed to the children in Brittany as a late afternoon snack. Violette's grandmother used to take two lettuce leaves, dipped in homemade wine vinegar, to eat with the *pâté*, while sipping a lightly fermented apple cider. It is usually served with French bread that has been sliced and allowed to dry out a bit.

Violette Verdy's *pâté*, a loaf of French bread, a mixed green salad and a bottle of chilled rosé will make a marvelous meal. Add a few lighted candles on the table, and you'll be feeling the romance of 18th Century Brittany.

INGREDIENTS

2 lb. of veal, not too lean, ground very coarse. Use the back or scallopine.

2 lb. fresh pork fat from throat or ribs, also coarsely ground.

1 medium yellow onion, chopped

1 clove fresh garlic, sliced very thin

1 heaping tablespoon salt

1 teaspoon, coarse ground pepper

a small spray of parsley, a branch of thyme and a bay leaf, tied as a small bouquet.

DIRECTIONS

It is best to have the veal and the pork fat coarsely ground at the butcher shop, but not mixed together. Mix them at home in a large bowl, together with salt, pepper, chopped onion and garlic. Knead with both hands until meat is well mixed with fat and ceases to stick to hands and bowl. Place in bread loaf pan. Separate from pan sides with fingers to allow melting fat to collect along the sides of the pan. Place bouquet of herbs on one side along pan bottom. Cover with aluminum foil. Cook slowly in 350° oven for 45 minutes. Remove foil cover. All fat and juice must be around edges and top slightly golden color. Return to 450° oven, and cook uncovered for about 30 minutes. Place a cookie sheet or large piece of foil under pan to catch splatter grease. When done, the pâté should be brown, but not too dry, and a knife blade, when inserted, should come out clean.

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CONVERSATION WITH DAME NINETTE

BY SAUL GOODMAN

Ninette de Valois, D.B.E., in NYC recently

It didn't just happen; it was carefully planned. The successes of England's Royal Ballet at home in London, abroad on the Continent, in South Africa, in Australia, at the Edinburgh Festival, and again most recently in the United States are based on an idea formulated about thirty years ago in the remarkable, enterprising and far-seeing mind of one person — Dame Ninette de Valois, D.B.E.

It started at a time when the suggestion of such a plan would have met with nothing but doubt and skepticism; perhaps such an elaborate scheme would bring the same reaction today. But its author did not go around shouting her ideas. She quietly kept them on tap, thinking out each problem to its logical conclusion, and making the most of each opportunity, as it came along, to advance what she felt confident would one day achieve the supreme goal that she had set: a British ballet company of well-trained and disciplined dancers; an extensive repertoire of the classics exquisitely and assiduously staged; an ever-increasing variety of modern ballets; resident choreographers; and a school to train young dancers.

That certainly was a large order for anyone to envision, but the idea has become reality. Determination, perseverance, and incredible amounts of hard work have accomplished the miracle. Ninette de Valois, aided by such major talents as conductor-composer Constant Lambert and choreographer Frederick Ashton, has seen the little group of ballet students that first appeared under her aegis develop into one of the world's great companies.

One Sunday morning recently, we cornered Madame de Valois for a chat in the N.Y. hotel where she was staying during the company's four-week Metropolitan Opera House season. She was wearing a handsome suit, unmistakably of British tweed. She very much enjoys visiting with her many friends during her too infrequent sojourns in New York. However, her duties and responsibilities have increased many fold through the years, and only her super-human qualities and continuing dedication to an ideal make it possible for her to do all that she does do. Busy, busy, busy, making the most of her every moment in N.Y.; small talk is not on her agenda. She was desperately hoping to squeeze just one play into her tight hour-by-hour schedule. (Actually, she managed to see two just before her departure. Both were recent British imports which she had missed during their long London runs).

As we sat facing Central Park, where as she said, "a touch of the country" enhanced her visit, "Madame" expressed her delight and extreme satisfaction at the success of the Royal Ballet on its fifth visit to New York (counting the one visit of the Theatre Ballet would make it six). She was particularly pleased with the success of the recently enlarged—in the story detail—version of *Giselle*, a ballet the co. had not danced in the U.S. since the very first visit in 1949. "We've gone about as far as we can with *Swan Lake* and *Sleeping Beauty*, but something was lacking in our *Giselle*. I think that we now have found the answer." "Periodically, we schedule a new production of a classical ballet, finances permitting, with the emphasis on new decor and costumes. If we feel that the addition of new choreography will enhance the production, we make whatever adjustments will help."

The success of new modern ballets is always questionable, especially in foreign countries. We can bring only what has been successful at home, and hope for the best. With new ballets, the results are usually controversial, but stimulating."

"Our dancers love to dance in New York," she added (most dancers do), "and love to read their reviews the following morning"— whether good, bad or indifferent. "In England, far less space is allotted to criticism, which generally appears the week following the performance." *(The Royal Ballet's N.Y. season was reviewed in the November issue of Dance Magazine.)*

From the first, audiences here were quick to respond most enthusiastically to the full evening ballets which the Royal Ballet introduced to them over a decade ago. However, although Americans have tended to want "more of the same," progress must not be impeded. New ballets must constantly be in the works to keep things moving forward in the art of the dance. No visit of the Royal Ballet, whether to a large or smaller city, seems to be quite long enough. Tickets are gobbled up just as soon as they are available, and it is no easy task to keep every theater manager across the country happy. "Much as I would love to offer the same repertoire everywhere that we bring to NYC, it is just impossible. While we do not play any one-night engagements, we do have two and three-night visits, and it is extremely difficult to decide what programs to schedule. Each theater wants more and more: more of the classics, more of the leading dancers in various roles, and something of the new works. We try to make everyone happy, but this really is beyond anyone's powers."

Actual planning for the current U.S. tour (which began in N.Y. in mid-September, goes cross-country to California and then back East, ending in Baltimore the last of January) started last February. The repertoire: *Sleeping Beauty* and *Swan Lake*, both "musts"; another full-evening classic, this time *Giselle;* and two new major works, both by Frederick Ashton—co-director of the Royal Ballet and one of the world's few successful and continuously productive choreographers—*Ondine* and *La Fille Mal Gardée*. And then several shorter ballets, among them *Les Sylphides* and *Les Patineurs*, big audience favorites, and John Cranko's *Antigone* and Kenneth MacMillan's *Baiser de la Fée*, recent additions to the repertoire by the company's resident choreographers.

Beyond specific program requests, and the consideration of the varying sizes of the stages to be used, there is the problem of the personnel. Seventy dancers must be rotated in their various roles, and leading dancers must always be well presented. Then there is the enormous load of scenery, shipping of which must be carefully routed to be sure the set needed is in the right city at the right time. "To assist us as much as possible in effecting advance planning, our London staff is supplemented by someone familar with touring problems in the U.S. Mr. Hurok himself came to London several times to be sure all was going along smoothly. Because of the time allocated for advance publicity and ticket sales, it is necessary that our programs be ready for publication as early as possible. We try to forsee any difficulties that may arise and to eliminate them in advance. But working so far ahead, there is always something that is simply unpredictable."

Accustomed to working in as non-frantic an atmosphere as possible, the company usually arrives in N.Y. about one week before the first performance so that proper rehearsal and class schedules can be set up. And then what happens? "We find that we cannot have the amount of orchestra rehearsal with the co. that we consider necessary. We don't like to make concessions, because when we do, it inevitably shows in performance. But sometimes we have no alternative."

"Because we have so much we want to show to New York audiences and those throughout the country, we schedule only a few performances of each ballet. What puzzles me is why your American touring companies stay only one night in many cities, and why we too cannot stay longer in those cities we play." This would, of course, mean a longer tour or playing fewer cities, but it would certainly give audiences a more comprehensive view of the Co. and would also give the dancers more time for rest in one place. "In England, when we tour the provinces, we rarely play less than eight perormances in one town. And sometimes we play twice as many performances in the next town, only fifty miles away."

Planning for the Royal Ballet "empire" was considerably more intricate even than planning for a U.S. tour, and many active and difficult years were required to build what is now the envy of the ballet world. The curriculum at the Royal Ballet School, directed by Arnold Haskell, now begins in its Lower School at White Lodge, situated in Richmond, Surrey, on the out-

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DAME NINETTE *(Cont'd)*

skirts of London, where 150 students ranging in age from 9 to 16 receive their basic dance training and full academic training as well. About half of them board at the school. At the Upper School in London, 250 dancers are being trained not only in ballet, but also have available educational courses covering a variety of subjects, principally those related to the theatrical arts. There are also special dance classes for foreign dancers who are felt to need training in the company's style of movement. A good many students have obtained scholarships provided for by local communities, or by private persons or organizations. "But," says de Valois, "we have never turned away a student who showed talent."

Students at the Upper School attend performances of ballet, opera, theatre—both commercial and Old Vic — as frequently as possible. When they are ready, twelve students are chosen to appear in the opera ballets at Covent Garden Opera House, and sixteen to appear as extras in the larger ballets. After a maximum of two seasons, they must move on to make room for others coming up.

Every student is carefully watched, and progress—academically and in dance—is carefully noted. Furthermore, teachers and advisors are always available for consultation on personal or professional matters. Dancers are advised of what their potential is considered to be and placed in the company according to their merit. Some are placed in non-dancing jobs — many positions must be filled in an organization of this size.

In six years' time, there is a complete turnover of the corps de ballet. Some advance to become soloists; others are placed where their services will be of the greatest advantage. Some leave when they are told that they can go no further as dancers in the co. and go elsewhere to continue their careers. Senior dancers, when their dancing days become numbered, are placed in teaching or administrative posts — some at home in England, others are sent or encouraged to go to all parts of the globe to assist in local schools or ballet companies.

It is a tremendous boost to a dancer's morale to know that in later years his or her services will be utilized. (Several ex-Sadler's Wells dancers have recently, on their own, established ballet schools with regional companies attached to them in the mid-West U.S.)

Although there were formerly the Sadler's Wells Ballet and the Sadler's Well-

Theater Ballet, now there is just one consolidated Royal Ballet, but this consists of two sections. The senior co. of seventy dancers performs principally at the Covent Garden Opera House. The junior co., comprised of fifty dancers, with a repertoire containing many of the same ballets, plus several smaller works, spends most of its time on tour.

The Royal Ballet schedules twelve classes per week for its dancers, with separate classes for boys and girls. In New York, three classes per day were arranged; on tour, as many as possible are held, without conflicting with rehearsal schedules. Rehearsals are conducted by répétiteurs, each handling one section of the repertoire. Soloists are rehearsed by the upper echelon: Madame, Mr. Ashton, John Hart, or Michael Somes.

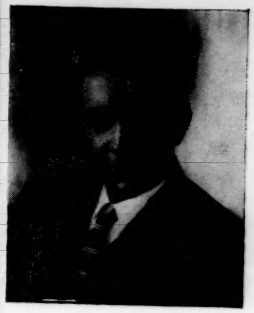
Planning and directing the policies of the full organization — the Royal Ballet senior co. and junior co., programs, tours, and schools—is no simple task, and this takes most of Madame's time. In addition, she must attend frequent staff meetings of each division.

At the close of the exciting four-week N.Y. season, Madame returned to London to resume working with the junior company, which will dance at Covent Garden for the Christmas season. Mr. Ashton plans a new version of an old ballet—*Les Deux Pigeons* (Messager).

Madame de Valois claims that "ballet has come of age," and strongly urges that it be presented in its proper setting, similar to musical events. Operas and big ballets should be seen in opera houses, orchestral evenings and smaller ballets in theatres, and instrumental or choral programs and neo-classic modern ballets in concert halls. She believes that abstract ballets get lost in big theatres, as do smaller story ballets, but that big ballets are impossible to present properly in small theatres. As is normal to her, her statements, most persuasive, are also definitive. "One day soon," she says calmly "it will be a matter of fact."

With a final word, and a last sip of her whiskey sour (apparently they taste differently in London), Madame took her leave. She had many items on her daily calendar, many letters to write to London, many instructions to issue for the remainder of the tour, and she was due at the matinee performance at the Met. "When are you going to choreograph a new ballet?" "Only when I have the proper amount of time to do it justice. I'm too busy right now with administrative duties. The company is due to make its first visit to Russia late next spring. I must start preparations for that. Perhaps when we return home, and stay there for the full season, I shall be able to start work on a new ballet."

And so au revoir to Dame Ninette de Valois — dancer (once a soloist in the Diaghilev Co.), teacher and coach (she has guided Dame Margot Fonteyn's fabulous career), Director of the Royal Ballet, and Dame of the British Empire (no one laughed harder than she when *South Pacific* opened in London and a chorus of muscle-men sang "There Is Nothing Like a Dame") — we hope to see you soon again. We salute you for your dreams, determination, and for your great accomplishments. *END*



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THE YOUNGER SET:

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Below, a handful of gifted parents whose lives are deeply entwined with the dance as well as with their young ones. (More next month from overseas.) How many of these children, exposed to dance as part of their way of life, will become dancers? The question is always tantalizing.

To these youngsters, and from them, to our readers, and from them—Very Special Wishes for a Happy Holiday Season.

DANCE MAGAZINE

Janet Reed (Mrs. Branson Erskine), ballet mistress who this season returns to the dancing ranks of NYC Ballet, with Reed (13) and Jane (3 next month).

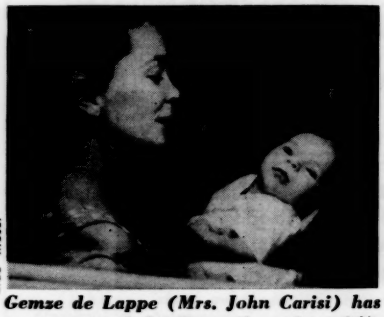
Matthias Tarney

Donald McKayle, now teaching modern dance at Bennington College, Vt., gives piggy-back ride to Liane (2); Gabrielle (3½) hugs mother, Esta Beck McKayle.

Yuriko (Mrs. Charles Kikuchi), of the Martha Graham Co., on an outing with daughter Susan (12), son Lawrence (5).

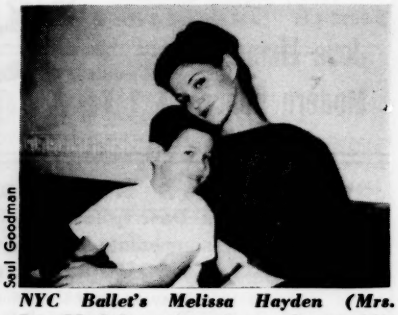
Saul Goodman

One of 3 members of Ballets: U.S.A. who became parents this year: Wilma Curley (Mrs. Patrick Harrison), and Timothy (born July 17).



Lida Moser

Gemze de Lappe (Mrs. John Carisi) has our youngest baby, Peter (born Sept. 24).



Saul Goodman

NYC Ballet's Melissa Hayden (Mrs. Donald Coleman) and son Stuart (6).

Robert Barnett and Virginia Rich Barnett, Assoc. Dir. and Ballet Mistress of Atlanta Civic Ballet, with Robert (1½).

Saul Goodman

Kelly Brown and Isabel Mirrow Brown with, l. to r.: Kevin (6), Elizabeth (1½) and Leslie (3½).

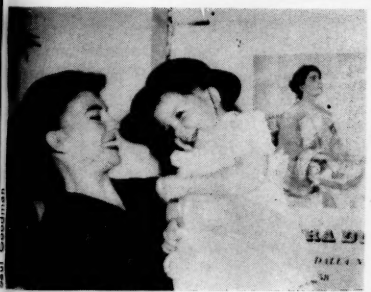
Mia Slavenska (Mrs. Kurt Neumann) with daughter Maria (13) and family pet Alexander.

Saul Goodman

Jacques d'Amboise holds Christopher (Born Feb. 4); Carolyn George d'Amboise with George (3).

Maria Tallchief (Mrs. Henry Paschen, Jr.), of American Ballet Theatre, and 2-year-old daughter Elise.

Richard Thomas and Barbara Fallis Thomas with actor son Richard Jr. (9) and daughter Bronwyn (born Dec. 7).



Bambi Linn (Mrs. Joseph De Jesus) and 3½-year-old Belinda Alexander.

Dance Magazine's Editor-in-Chief, Lydia Joel (Mrs. Edwin Miller) with daughter Leslie (5) and son Eric (3).

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BASICS ABOUT POSTURE AND BODY CONDITIONING

BY BONNIE PRUDDEN
Director, Institute for Physical Fitness

Very few children are sent to dancing school because their mothers want them to be dancers. Sometimes they are sent because they are lovely and graceful. They enjoy moving to music, and their parents wisely decide that this should be encouraged. Other parents, less fortunate, look with despair on a clumsy, ungainly child who cannot even walk a straight line, and equally wisely send her off to dancing school. Many go because a special friend goes, and some follow the crowd.

I started dancing school when I was 4 because our family doctor prescribed it. My mother was at her wit's end because I kept climbing out of my nursery window (third floor), down a tree and away to visit friends. I wasn't particular as to the time of day or night either—and our favorite relatives, who lived two miles away, were becoming sticky about disturbing nocturnal visits. My mother's distress was certainly understandable. She asked Dr. Quinn what was wrong with me. His answer was epic: "There is nothing wrong with this child, Mrs. Prudden, that discipline and exhaustion won't cure. Take her to the Russian Ballet School."

I think back on round, little Dr. Quinn every time I hear of a small child being taken to a psychiatrist. Much money and valuable medical time could be made available for really sick people if overenergetic little folk—and the apathetic ones, too—could trot themselves into a dance studio instead.

Today America is making a strange kind of history. We have the distinction of being the weakest nation of people in the world. We can't even take comfort in the hope of better days because each new crop of young ones is weaker than the ones who went before. Their weakness is a sign of something more ominous than weakness itself. It means that they do not move enough to build a minimum of strength—and it also means that there is insufficient physical outlet for mounting emotional tension.

Any teacher of dance who has been in the field since 1930 will tell you that it now takes longer to teach simple dances than it used to. (Sometimes the instructors mistakenly think this is because they themselves are not so young any more.) It's harder to maintain discipline, and concentration spans are shorter. There are more impossible feet and rickety legs. Too many students lean against the nearest wall, or rest with arms folded over protruding abdomens, shoulders rounded and heads thrust forward. Stand behind a line of youngsters holding their feet in indifferent fifth position and imagine that same group of sway-backs ten years hence—and pregnant. Too many of today's children are fat. There is no such thing as baby fat, puppy fat, or even adolescent fat. There is only unhealthy, unattractive, completely useless FAT.

Dance has always been an art, and also a form of recreation, and it has always developed creativity, grace and poise. To this we, in our time, have to add something else: dance will have to prepare bodies for living. For many children, particularly girls, who are shamefully overlooked in school physical education programs, dance is the only physical activity they will ever get. Their strength, flexibility, coordination and good posture will be the responsibility of America's dance teachers.

Dance may seen like a luxury to some parents, but our national educational campaign assures them that fitness is essential to health, good looks, lack of fatigue, an active mind and resistance to disease. Dance, well taught, will provide the desired state of physical fitness. However, not all parents know this, and teachers must take a little time to explain it to them. Before they can do so, they will need to know a lot about the child.

When the teacher knows particulars, she or he is in a very fine position to do a vastly better job, and also to interest and enlist the parent's help. An interested parent gets the child to class. An interested parent oversees homework. An interested parent fosters an interested child.

The best way to measure the material of the dance class is to use the K-W Minimum Muscular Fitness Test. People in this country are used to hearing about this test even if they don't know much about it in relation to their own children. It measures the *minimum* level of muscular fitness, requires ninety seconds per child and no equipment other than a pillow and a ruler.

(Cont'd on p. 60)

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PRACTICALLY SPEAKING

BY DOROTHY N. S. RUSSELL

A newly formed concert division of General Artists' Bureau, affiliate presided by Pat Lombard of General Artists' Corp., promises to open fresh horizons to both the "legitimate" and the "commercial" dancer. To cater to the huge, "non-captive" audience of civic auditorium and college circuits, it will promote and exploit outstanding performers and groups in all fields and categories in and out of the conventional "concert class," but suited to the concert platform.

Its co-directors, Jay K. Hoffman and Ed Rubin, though handling all types of artists, are particularly aware of dance. As an independent manager, Mr. Hoffman was associated with Ballet Maurice Bejart and with Ballet Rambert after its 1959 Jacob's Pillow stint. Mr. Rubin, head of MCA's concerts and special events dept. for six years, introduced dance management innovations including the booking of dance-in-the-round on the summer tent circuit (by the Ximinez-Vargas Ballet Espagnol), has handled Augie and Margo and other teams and groups. Already, the division has signed American Ballet Theatre for 1961.

Mr. Rubin believes that "dance is the most natural form of human entertainment to put in the round" and that the field is open for enterprising management to sponsor steady seasons of ballet and modern dance in this form. Mr. Hoffman also predicts an "upswing of U.S. talent" to succeed current concern with foreign culture, and aspires, with Mr. Rubin, to "a full-scale touring company of U.S. talent" for which, he says, the division "already has its eye on such attractions as Paul Taylor."

Vital in the project of lending new impetus to the dance, foreign and domestic, he believes, is the need to "raise it out of the peanut pay category into which it has too often been placed by managers who share the dancer's eagerness for bookings. at any price." Mr. Rubin at present is considering applications only from top-

Bob Haddad Jay K. Hoffman

draw established groups, name soloists or novelties of exceptional, surefire appeal. Submit these to him at 640 Fifth Ave. Small companies, one-man dance shows, night club acts, and performers with experience but no headline value on the broader scale are "people to whom I might say 'no' now and 'yes' next year," Mr. Rubin adds.

Another affiliate of GAC is Hamid, which has opportunities for unknown talent right now. Hal Sands' Manhattan Rockets is a unit of touring precision lines which absorbs up to 100 girls over summer and fall engagements, at AGVA scale. Choreo. Dorothy Conova auditions by appointment, wants to see girls 16-20, adept at high kicks, trained in tap and ballet, of heights ranging 5′ 3″ to 5′ 7½″. Go in person to set audition appointments with Miss Conova or Mr. Sands, Mondays thru Fridays, 4-6 p.m., to GAC, Hamid, 640 Fifth Ave., side entrance, 51th St., 4th floor. Lines work state fairs, grandstand shows, circuses, conventions. Mr. Sands also occasionally looks for good dancers who swim for aqua shows.

•

Choreographer Bob Haddad owes his theatrical career to "restlessness" and a childhood steeped in the folk traditions of a Lebanese heritage. Born in Waterbury, Conn., of Lebanese parents, he confesses that his descent on theatrical Gotham came via the somewhat devious route of Catholic College in New Jersey. "That was as close as I could get to New York City with my family's consent," he says ruefully. Without family consent, he transferred his studies one fine day to New York University's department of psychology. "Once it was an accomplished fact, they had to accept it."

Actually, Haddad started out to be an actor. Like many dancers who lean to choreography, his interest in theatre was "general," and dance training came late.

(Cont'd on page 63)

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REVIEWS

Reviewed by Doris Hering: Royal Danish Ballet; N.Y. City Opera—"Orfeo," "Carmina Burana"; Erick Hawkins; Escudero & Co.; Indrani; Robert du Mee & Co.; Robert Cohan & Matt Turney

Reviewed by Selma Jeanne Cohen: Bhaskar; Mike Quashi & Co.; Marvin Gordon Concert Ballet; Talley Beatty & Co.

Royal Danish Ballet
Philadelphia Academy of Music
Oct. 10-12, 1960

André Maurois maintains that almost all great novels have as their motif the passage from childhood to maturity, the clash between the thrill of expectation and the disillusioning knowledge of the truth.

Perhaps during the coming decade or so, as the Royal Danish Ballet goes into the next stage of its development, and it concentrates less on producing dancers and more on producing a choreographic concept, it will fall heir, as have other companies, to the sharp truth in Maurois' statement—a statement that applies to the dance as well as to the novel.

But in the meantime, no company today so fully possesses the "thrill of expectation" in its performing style. It is a quality that can bring dewiness to the tattered antics of a *Graduation Ball* and that can churn up every possible element of mystery in a work like *Moon Reindeer*.

The latter, created for the Danes by Swedish choreographer Birgit Cullberg, had not previously been seen in this country. It bears the same unevenness as most of Miss Cullberg's other works — an unevenness that produces moments of inspired invention alternating with frustrating lapses.

Miss Cullberg does not completely liberate herself from the literary source of her works. *Moon Reindeer*, based upon the Lapp legend of a girl who agrees to spend part of her time as a reindeer in exchange for winning the man she loves, is in the strophic form of a ballad. New action alternates with reiteration. But the kind of repetition which lends emphasis to a ballad tends to slow down a ballet.

Despite this, *Moon Reindeer* has passages of thrilling dance, for example, the repeated entrance phrase for the Lapp Hunters. Their gliding and jumping steps evoked skiing and dog-sledding without being at all literal or imitative. And the duet for the reindeer-girl and her lover had a daring strength of design, despite occasionally blatant symbolic gestures.

In the role of the tormented girl, Hanne Marie Ravn revealed exceptional dramatic gifts. As she knifed through the air in almost acrobatic jetés, or as she stood still, her nostrils quivering, her eyes darting, she seemed imprinsoned by an arctic wasteland, imprisoned and crazed by ice and endless night. As her lover, Flemming Flindt literally hurled himself into the role with an abundant youthful power.

In another performance, Henning Kronstam and particularly Mona Vangsaa did not quite achieve the midnight-sun madness of the theme and of the tensely pitched score by Knudage Riisager. Both Niels Kehlet and Fredbjorn Bjornsson easily commanded the violent turns and ominous jumps of the Sorcerer.

Roland Petit's *Carmen* was originally designed upon the consciously decadent style of his own company. And Petit portrayed Don José as a pale-faced ghoul with a heart of chiffon, while Jeanmaire, as Carmen, was a stylish Françoise Sagan.

The Danes tackled the ballet head-on, with their customary humor and honesty. In so doing, they gave it added stature.

As Don José, Flemming Flindt resembled Petit almost uncannily. But unlike Petit, he danced with his whole body. In the glowering stances of the Habañera duet, he seemed actually to grow taller. And in the bedroom scene, he radiated a knowing blend of indolence and watchfulness.

Flindt is a dancer of limitless potential. If he wishes to be a premier danseur noble, he has the harmony of physique and the sureness of technique. If he wishes to explore the facets of dance-acting, he has rare fire and insight.

As Carmen, Kirsten Simone grew steadily in the characterization so that her concluding pas de deux with Don José was a triumph of viciousness and raw courage. But Miss Simone is essentially a lyric dancer with winged carriage in arms and head. The brassiness of Carmen must not have come easily to her.

Absolutely inspired were the choice of Inge Sand as one of the bandits and Henning Kronstam as the Toreador. Miss Sand in a matted mass of peroxide hair, was lusty, bawdy, and amazingly Gallic in her insouciance. In a few deft and pithy gestures, Kronstam drew a full portrait of the pompous Toreador.

The Danes are so at home in a human or dramatic continuity that one could not help wondering how they would approach Balanchine's *Serenade*. As one suspected, the central themes delicately suggested by Balanchine — the themes of poetic conflict and rejected love — were more accentuated, thus somewhat changing the balance between soloists and corps. It was like seeing a Balanchine ballet done with a pre Balanchine point of view.

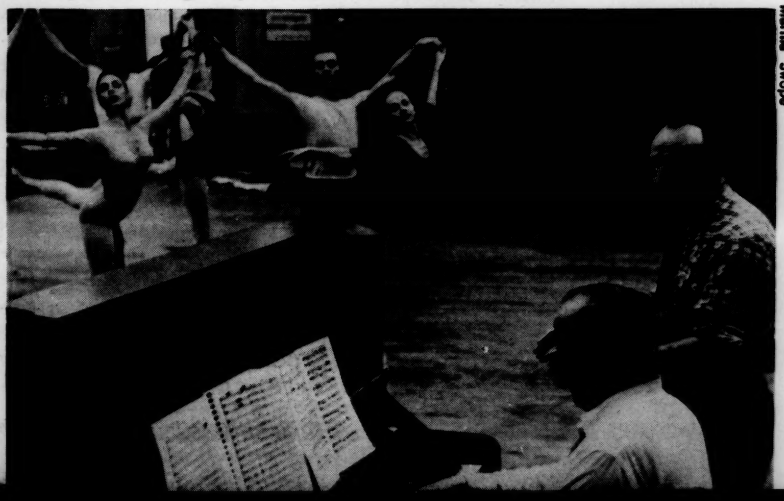
In the principal role of *Serenade*, Mona Vangsaa was in her element. She is a gentle dancer with a delicately suspended legato attack. She brought a sweet meaningfulness to several of the solo phrases, particularly her slow walk across the stage to stand behind the young man and raise her arms as pinions behind him. In the two male roles, Verner Andersen and Kjeld Noack added a simple sturdiness that one rarely sees in the New York City Ballet version.

Balanchine's *La Sonnambula* is an appealing work — appealing in its weaknesses as well as in its virtues. And the Danes, because of their "believingness" of style, were able to give the naivetés of the ballet a charm of their own.

As the Poet and the Sleepwalker, Frank

(Cont'd on page 57)

NYC Ballet's George Balanchine, with conductor Robert Irving at the piano, rehearses "Don Sebastian" for its Nov. 16 premiere. Dancers, l. to r.: Victoria Simon, William Weslow, Hester Fitzgerald, Michael Lland and Suki Schorer.



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American Ballet Theatre first U.S. company to dance in USSR, wins respect and success

IN RUSSIA WITH ABT

BY EUGENE PALATSKY

American Ballet Theatre has rebounded again, this time healing its wounds, regrouping and sharpening its forces to triumph in the stronghold of ballet endeavor —the USSR.

This company, in its twenty-year history, has braved many ups and downs, including a devastating fire, Middle East turmoil, and an Argentine revolution on previous travels. When it embarked on its eleventh international tour — its fourth for the International Cultural Exchange Program — last May, there were many who expected artistic disaster on this, possibly its most important, venture abroad.

Ballet Theatre wound up its four-week season at the Metropolitan Opera House last spring with many experienced dance observers seriously doubting the wisdom of an overseas tour at that point. The company consisted of an almost entirely new corps, a strong soloist contingent— but ragged—with Nora Kaye and Alicia Alonso missing; Maria Tallchief, joining the company as guest prima ballerina (in Europe she signed for a year as the company's prima ballerina), would be dancing unfamiliar and dramatic roles as opposed to the abstract Balanchine repertoire she had done during her nine years with New York City Ballet. And although it had been hoped and requested of a number of choreographers with works in the repertoire that they refurbish them, everything had not gone as planned, and the repertoire was considered very uneven.

The fifty-three dancers began to shine upon arrival in Lisbon, grew stronger while traversing Western Europe, slipped through the Iron Curtain to be adorned with the floral ovations of Bulgaria, and finally, for six weeks, danced before sold-out theatres in the Soviet Union.

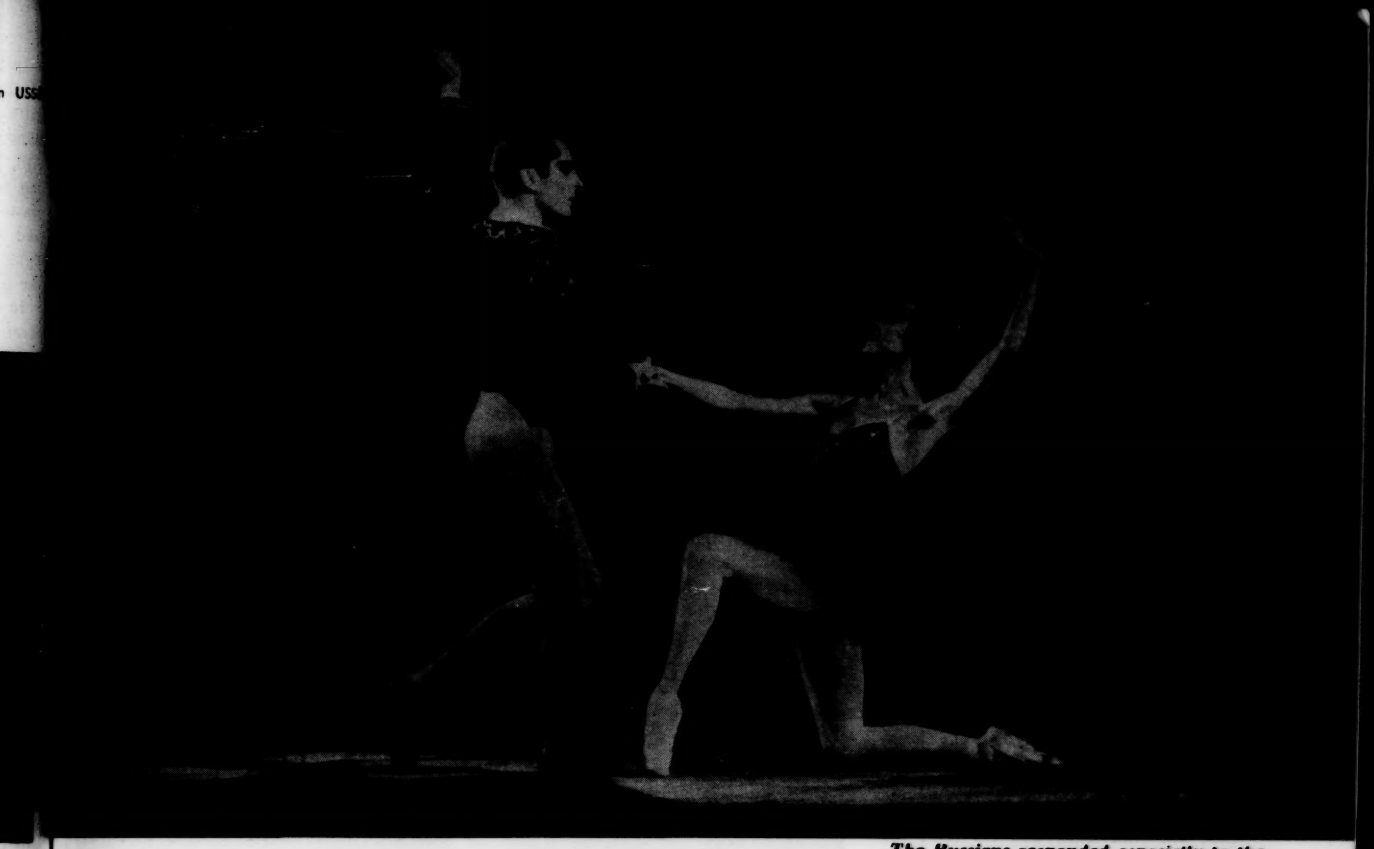
The first American ballet company to invade this land, where ballet artists are honored as national heroes, American Ballet Theatre opened in Moscow on September 13 before an elite audience at the Stanislavski Theatre. After three performances, they flew—all trips there were on Russian Toupaleff-114 jets—south to sun-baked Tblisi (Tiflis) in Georgia, a state between the Black and Caspian Seas that borders on Turkey and Iran. Here, at the Tiflis Opera House — in the city that is the home of the Georgian State Dancers —they performed for two weeks. Then they flew north 1,350 miles in a three-hour, forty-five minute jet flight to Leningrad, famed city across the Baltic Sea from Finland, where the artists of the Maryinsky Theatre have written dance legend. After nine performances at the 2,000-seat theater of the huge Dom Promkooperazi building, a kind of civic center, the company headed south again to Kiev, capital of the Ukraine, a state bordered by Poland, Rumania and the Black Sea. There they gave five performances at the Palace of Culture. And then the climax, three days with five performances in Moscow's 12,000-seat Sports Palace.

Although there were variations in reaction, the general response, according to every known indication, was unanimous approval and respect for the achievements of American Ballet Theatre. The large repertoire of the company had been peeled down to nine ballets and two pas de deux, mainly in order to present programs acceptable to Russian officials who had seen the company in Europe. *Billy the Kid*, for instance, was turned down because its title character kills for no good social or moral purpose. *Fall River Legend* was considered objectionable by the Russians because of its story of a young woman who murders her father and stepmother. The repertory finally presented consisted of three programs. Program 1: *Theme and Variations, Rodeo, Black Swan Pas de Deux, Graduation Ball.* Program 2: *Les Sylphides, Fancy Free, Don Quixote Pas de Deux, Bluebeard.* Program 3: *Lady of the Sea, Combat, Lilac Garden, Theme and Variations.* (The final programs in Moscow's huge Sports Palace omitted *Lilac Garden, Lady from the Sea* and *Fancy Free.*) William Dollar's *Combat*, which tells an uncomplicated historical story, was a great favorite, particularly in Moscow. Fokine's *Bluebeard*, with Toni Lander in the principal role, and with company and costumes in much better condition that when they were seen in New York last spring, also was very warmly greeted, as were Antony Tudor's *Lilac Garden* and Birgit Cullberg's *Lady from the Sea.* Jerome Robbins' *Fancy Free* drew frowns, possibly because of a strict moral attitude that disapproved of the three girl dancers, whom the Russians took to be prostitutes. But the Leningrad audience was filled with sailors, and they loved it, reports Jean Cerrone, ABT's distinguished company manager.

Photographed in USS

One of the many sight-seeing visits co. members made was to the Kremlin Museum, where it was dazzled by the collection of Czarist jewels and finery.

The Tiflis press was amazed at the "whirlwind tempo, compelling rhythm and dynamic power" of Tallchief's Odile in the *Black Swan Pas de Deux.* Jenny Workman, John Kriza and Darrell Notara were praised for *Rodeo.* But in Moscow especially there was a fair amount of skepticism about the realistic "pantomime," which they believe existed in place of poetry of movement. Lupe Serrano, who with Scott Douglas thrilled spectators in *Combat*, also had great success in the two pas de deux which she performed.



The Russians responded especially to the classical pas de deux. Above, Erik Bruhn and Maria Tallchief in the "Black Swan Pas de Deux" at Leningrad's Dom Promkooperazi.

Twice in one day in Leningrad, after her variation in the *Don Quixote Pas de Deux* (partnered at the matinee by Erik Bruhn, in the evening by Royes Fernandez), the audience refused to give up—crying "bis" until she repeated the variation—an act without precedent for the American dancers. Wrote *Pravda* of her performance: "Technical difficulties do not seem to exist. There is a real freedom of ease and virtuosity."

Mikhail Gabovitch, People's Artist and Bolshoi director, raved about Erik Bruhn, Royes Fernandez and our male dancing in general. He added: "The talented American artists have given much of their strength and creative devotion for the cause of cultural ties between the United States and the Soviet Union."

A first-hand report of the trip was relayed to Dance Magazine by ABT's company manager, Jean Cerrone, who knows plenty about tours and touring.

After completing a French army sojourn, young Mr. Cerrone was playing basketball in the sports club of his native

The co. performed Lichine's "Graduation Ball" with a vitality and charm that pleased the Russians. Seen here, l. to r., girls: Mary Stone, Fern McLarnon, Janet Mitchell, Nan Cogswell, Patricia Carlton, Nancy Demmler; boys: Felix Smith, Arnott Mader (face hidden), Gayle Young, Richard Beatty, Ben Gillespie and Larry Gradus.

(over)

Monte Carlo one day twenty-five years ago, when a member of his team, another young fellow who happened to be an official of René Blum's Ballet Russe de Monte Carlo, asked him if he might be interested in a job. From 1936 to today, Jean Cerrone has been working with dancers — guiding, helping, planning their survival and welfare as they criss-cross the earth. In 1938 Mr. Cerrone transferred headquarters, with Ballet Russe, to the U.S. For the last seven years he has served Ballet Theatre, taking time out only long enough to manage the May-Nov., 1959 European tour of Jerome Robbins' Ballets: U.S.A.

A company manager's major responsibilities are making hotel and transportation arrangements, settling with theater managers, and distributing the dancers' nourishing paychecks. Mr. Cerrone has all of these duties and many more. In Russia, he found that one of his tasks was to represent the company, accompanying as many members as wished to go, to all of the points of sight-seeing interest that the Russians cordially arranged for the dancers to visit. On several occasions Mr. Cerrone had to explain that "these are Americans and we can't tell them what to do. We can only invite them, and if they want to come they will." "But aren't they interested?" asked the Russians. Mr. Cerrone had to explain that some were, some had heavy performing schedules and other things to do, and it was not possible for all of them to make all the trips. But many did, and together they visited chocolate, cognac and tea-packaging factories, vineyards, collective farms, and a championship soccer game, not to mention everything possible related to dance. By the time the six weeks in Russia — also the end of a six-month tour — were over, the company was tired and homesick. But the exhilaration was very great to the very last day, and fatigue in many cases set in only afterwards.

When American Ballet Theatre left New York in May, "we were worried," Cerrone admits. Perhaps, he says, it was a mistake to have opened cold in New York with a company that had had only several weeks of work together.

"We believe that fresh, new material in the corps is stimulating to everyone, and many of our dancers had, of course, been working with other groups and companies during the year and a half of reorganization lay-off that preceded the Met season. But ballet companies can really pull together when it becomes vital."

Maria Tallchief credits Lucia Chase as the guiding spirit of the tour's success, and everyone connected with the trip agrees. Miss Chase's indefatigability, her diplomatic graciousness in being at the right place at the right time, and her unwillingness to admit that something could not be done made things happen that might otherwise never have existed. The drive of regisseur Dimitri Romanoff and of ballet-master Fernand Nault (who has since the company's return also become assistant director of the Ballet Theatre School) were essential contributions.

As for the dancers, they never let up. They worked themselves without reserve to please audiences in Portugal, France, Belgium, Sweden, Switzerland, Italy, Spain, Germany, Holland, Denmark and Greece. "But naturally they were looking ahead," Mr. Cerrone points out.

Despite some trepidation about appearing behind the well-known Iron Curtain, they found they were adored in Bulgaria, with people lining up the streets in both Sofia and Plovdiv to throw flowers and kisses, and local dancers were constantly on hand to befriend the Americans. In Rumania, they performed before happy audiences and spent a week of rehearsal and some rest.

At last at the Moscow airport, they were warmly welcomed by the Vice-Minister of Culture, the Director of Gosconcert (government bureau for visiting concert attractions), the Cultural Attaché of the American Embassy, and other officials. Customs passed them through without any investigation, and everything was done for their convenience. When they arrived at the Ukraine Hotel, where the entire company was lodged (as had been the N.Y. Philharmonic, the U.S. Ice Show, and the members of *My Fair Lady*), they found their luggage already there. But now they quickly ran into what proved to be the major problem of the tour—Russian food. "There was no juice in the morning," Mr. Cerrone recalls, "too much starch, no salads. Meats were overcooked, according to our tastes, and not enough of them. The diet was too heavy for our dancers. Many got sick, and on and off through our stay in Russia there were disorders that on occasion disrupted casting. This, of course, is largely a matter of what one is accustomed to eating."

A half-dozen assistants-interpreters were assigned, one for the male, one for the female dancers, three to the stage crew, and one to help administratively. All were most efficient and cooperative.

The opening-night program consisted of *Theme and Variations*, *Black Swan Pas de Deux* with Bruhn and Tallchief, *Rodeo*, and *Graduation Ball*. Mrs. Khrushchev was in the audience, as were Galina Ulanova, Maya Plisetskaya and many other members of the Bolshoi Ballet. The reception was enthusiastic.

Both in Moscow and later in Leningrad the Russian dancers requested an opportunity to watch Fernand Nault teach an ABT company class. The Russians admired the clean footwork and brilliant pirouettes of the Americans. In general, they seemed to think that their own arms and torsos are more flexible and harmonious, and joked that the perfect dancer would have American legs and feet, Russian torso and arms. Also admired was the Americans' endurance—particularly their ability to perform so frequently.

Company members watched some classes at the Bolshoi School, and in Leningrad they gladly accepted the invitation to observe classes from beginner through professional levels. They noticed that while there were many similarities in technique, the Russians are not as careful as Americans about not forcing turnout. They found, too, that they do not "spot" during quick turns.

Russian George Bardyguine, ABT stage manager, helped with language difficulties and managed to get away for a visit with relatives in the USSR. Traveling with him and the company was Patricia Wilde of NYC Ballet, who was not dancing.

Dimitri Romanoff, with Mr. Cerrone providing emotional support, was touchingly reunited with his mother in a Moscow flat after thirty-five years of separation.

The dancers went through Moscow and the other cities they visited with cameras. Nowhere were they curbed, and though they were encouraged to travel in groups, they found themselves subject to no travel

(Cont'd on page 66)

Left:
Lupe Serrano brought down the house in Leningrad with her variation from the "Don Quixote Pas de Deux," had to encore it twice in one day.

Far left: Christine Mayer and John Kriza dance the pas de deux of Robbins' "Fancy Free." Moscow audiences considered the ballet's girls of too easy virtue.

Left: "Les Sylphides," always well performed in ABT's repertoire, was well received in Russia. L. to r.: Janet Mitchell, Janie Barrow, Nan Cogswell, Pamela Smith, Janet Morse.

Right: Company curtain call at the end of ABT's opening-night performance in Moscow's Stanislavski Theatre. On the opening and closing dates in each city the entire co. was presented with a large basket of flowers. L. to r.: Maria Tallchief, co-dir. Lucia Chase, Lupe Serrano, John Kriza, Ruth Ann Koesun, Scott Douglas.

AT THE THEATRE

"Pinafore," "The Hostage," "A Taste of Honey," "Irma La Douce," "Tenderloin," "The Unsinkable Molly Brown"

BY LEO LERMAN

In the Stratford Festival Production of Sir W. S. Gilbert and Sir Arthur Sullivan's *H.M.S. Pinafore*, seen here at the Phoenix Theatre, every member of the cast seemed to be dancing. They scampered and glided and pirouetted, and sometimes they even broke into appropriate hornpipes or suddenly twirled into moonlit waltzes. (The dances themselves were staged by actor Douglas Campbell.) In Brendan Behan's *The Hostage* the whole company unexpectedly tripped into authentic jigs — to make a comic or very serious dramatic point. In Shelagh Delaney's *A Taste of Honey*, five "legitimate" actors moved dancer-like to the frequent jazz sounds of a quartet. Sometimes the horn player was visible on stage as part of the action.

These three, the operetta and the two plays, have in common a single denominator: they have been staged by directors who have a strong and vitally functioning sense of choreography. The actors (especially in the first two — staged by Tyrone Guthrie and Joan Littlewood, respectively; Tony Richardson and George Devine directed *Honey)* seem to be part of a conscious patterning of movement, rhythm and space.

While these directors — whose customary theatre business is the direction of straight plays—reach into another theatrical dimension, the trend of using choreographers as directors continues to grow. This season Broadway is scheduled to view the Bob Fosse-directed *Conquering Hero*, Gower Champion's over-all staging of *Carnival* (based on the movie *Lili*) and Jack Cole's of *Donnybrook*. They are moving over into territory that Jerome Robbins, Agnes de Mille, Michael Kidd, Herb Ross and Donald Saddler have pioneered. More about these musicals later.

The current season opened with three "big" musicals. *Irma La Douce* (score by Marguerite Monnot; book and lyrics originally by Alexandre Breffert, freely translated into English by Julian Moore, David Haneker and Monty Norman) is four years old in Paris, three years old in London and still going strong in both cities. This French relative of *The Threepenny Opera* came to Broadway with great fanfare, and with not only the production and stars seen in London, but also its director, Peter Brook, to guide it.

It is a thin story and a thin score inflated with masterly theatricality to full-evening length. Peter Brook belongs to the choreographic-director genus (his *The Visit*, with the Lunts, was a fascinating example of spatial awareness). And it is to his virtuosity and the talents of his company, especially stars Elizabeth Seal, Keith Mitchell and Clive Revill, that *Irma* owes her Broadway success.

To create dances for the American production, Onna White was called in—and she was handed a tough assignment. It is not easy to completely change the dances in a show which already is a huge success in Paris and London. Miss White (previous Broadway shows include *The Music Man* and *Whoop-Up)* was principally required to create numbers in an idiom which conveys a realistic-fantastic red light district in Paris. There is only one woman in the cast, and a score of men. Luckily Elizabeth Seal is an expertly trained dancer with a very personal style — her London successes pre-*Irma* include the Gwen Verdon role in *Damn Yankees* and the Carol Haney part in *The Pajama Game (see Brief Biography, p. 44)*. The *Irma* males all dance and sing. And Miss White has, as usual, given them heaps of showy, difficult things to do, with the emphasis fittingly eccentric, acrobatic, jazzy-Frenchy. The company waltzes (bal musette style), cake-walks and executes long passages in theatre dance and modern jazz style. There are two spectacular numbers: "Dis-Donc" in Act I and "Storm Ballet" (a variation on the dream ballet —what else?) in Act II. In the first, Miss Seal moves brilliantly in endless turns and great leaps in a sparkle of sharply defined, syncopated movements. She is tossed and thrown strenuously. It is one of the most exhausting Broadway numbers since Onna White's *Whoop-Up* choreography. In the "Storm Ballet," Elizabeth Seal is virtually a solo performer, exhibiting her remarkable extension most effectively. She has a most stylish way of

Fred Fehl

At left: Elizabeth Seal and singer-dancers in "Irma La Douce," in which she is the only female. Irma's dancing colleagues include Stuart Damon, George Del Monte, Rico Froehlich, Elliott Gould, Fred Gwynne, Patrick Horgan, Aric Lavie, Byron Mitchell, Joe Rocco, Rudy Tronto.

Above: Lee Becker and Eddie Phillips in a rowdy "Tenderloin" pas de deux. Dancing cast includes: Dorothy Frank, Margery Gray, Mickey Gunnersen, Sandy Leeds, Erin Martin, Marjorie Pragon, Jayne Turner, Pat Turner, Jere Admire, David Evans, Bob Fitch, Jack Leigh, Wakefield Poole, Ron Stratton.

pointing her leg and her foot, quite Balanchinesque, reminiscent of Zorina. To sum up: Elizabeth Seal, in *Irma La Douce,* is a new and brilliant dancing-singing-acting star surrounded by a group of extraordinary male dancers (who also sing and act—most dancers in today's musicals are required to do all three), furnished with expert, atmospheric choreography. The entire musical seems to dance from beginning to end, not because there is that much dance in it, but because it is directed by Peter Brook.

Tenderloin is, with the exceptions of Cecil Beaton, who designed its sets and costumes, and Joe Layton, who did its choreography, produced, written and directed by the people who created *Fiorello.* However, this turn-of-the-century saga of evil and the vicissitudes of do-gooders in New York City is far inferior to its predecessor.

Tenderloin lacks atmosphere. It has songs (some very good ones), but it has very little else save Broadway's customary remarkable dancers, with plenty to do, but not enough to save the show.

The dancers are headed by Lee Becker (recently of *West Side Story)* and Eddie Phillips (most recently of *Oh Kay!,* Gwen Verdon's mambo partner in *Damn Yankees,* and also notable in the "Sunshine Girl" number in *New Girl in Town).*

The show has a big dance number (the "Tenderloin Celebration" in Act II), plus all sorts of period posturing and a wide variety of movements derived from social dance of the era. The show also has Maurice Evans tripping what used to be called "the light fantastic" — it's light enough but not ever fantastic. In Act I he polkas with the ladies by the sea, by the very sunny summer sea. In Act II he plays leap-frog with some of the naughty ladies.

What Mr. Layton was permitted to do he did with utter and adequate professionalism, but with hardly an unusual moment in any of it. His dancers march through traditional Salvation Army routines. They shake their hips and wriggle suggestively as ladies of easy virtue have done since Lilith's day. They romp blithely and indefatigably through movements derived from the rag and other period social dances. They are called upon to perform startling acrobatics, and they do them marvelously. But all seems to have happened before. One can't blame Joe Layton for this, for obviously he has produced well what this dull musical indicated, but he never exceeded it. Personally he has made a very positive step forward in *Tenderloin*—he is never overcute.

The *Unsinkable Molly Brown* (music and lyrics by Meredith Wilson, book by Richard Morris, directed by Dore Schary) credits Peter Gennaro with staging its musical numbers, which, here again, are some of the show's more sprightly moments. Early in Act I star Tammy Grimes suddenly stops cutting up and comically flapping about and joins a large company of wonderful dancers in a stomping variation on a sort of free-for-all hoe-down. In "Belly Up to the Bar, Boys," Miss Grimes dances right along with some of the dancingest miners seen on the Broadway stage. This big Act I dance number is basically derived from 19th-Century Western frontier social dances, adapted with a sort of funny-paper wit. It even includes those inevitable three girls who "ain't no better than they should be." They first appeared, hips askew, knees held rigidly in profile, torsos and heads stiff with prideful sexiness, in Miss de Mille's *Oklahoma!* dream ballet, and they have been striding the Western plains of Broadway and Hollywood musicals ever since.

Molly Brown is set circa 1900-1912 in mining country (Colorado to be precise). It is also set in Paris, France, and that gives choreographer Gennaro a chance to stage an enchanting *thé dansant* replete with a furiously fast version of a rag plus his translation of the dip-swoop hesitation waltz of that day. He does it all very neatly, with a tender regard for what the dances once were, but somehow making them very much his own. While Mr. Layton has created more dance movement throughout *Tenderloin,* the dancing in *Molly Brown* has the immediate advantage of being presented as definite dance numbers.

Next month: *Camelot.*

THEY DANCE ON THE WALLS IN "PEPE"

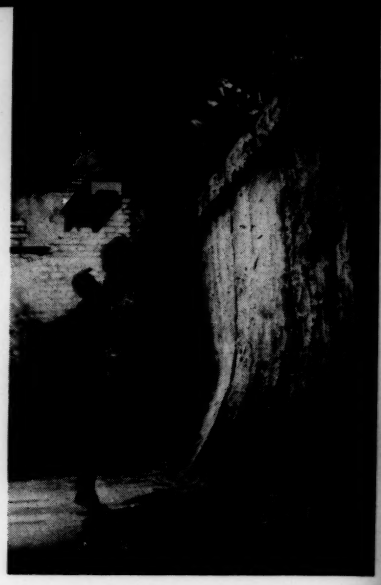
The Screen Actors Guild strike, which brought all film production to a halt in the early spring, didn't deter the energetic goings-on pictured here.

As part of an independently produced film that had already made its arrangement with the union, this five-minute modern jazz dance sequence from *Pepe*, the new cinemascope color production starring Cantinflas (and featuring two dozen famous stars in bit roles) was in rehearsal for eight weeks.

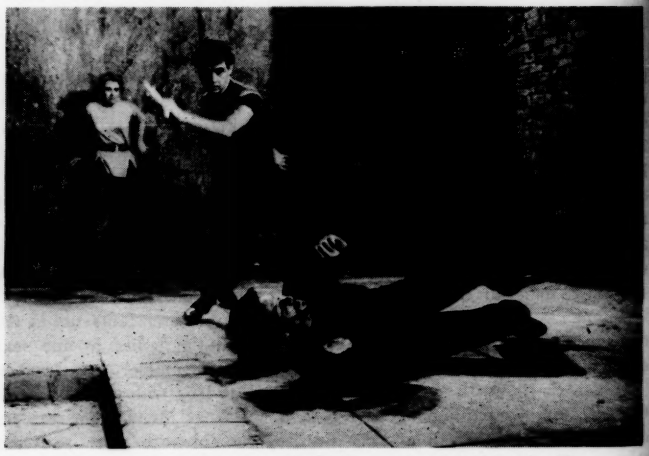
On the vast, temporarily unpopulated acreage of Columbia Pictures, there gathered, each morning, a small group consisting of two stage hands, one pianist, choreographer Eugene Loring, his assistant Bruce Hoy, dancers Matt Mattox, Michael Callan and Shirley Jones' dance-in, Lise Bauer. (Shirley Jones, working in Mexico on a different part of the film, was not able to be present until the last ten days of rehearsing and filming.)

Aside from the weeks of actual rehearsal, the rigors of Mr. Loring's choreography for the story of cabaret romance required many more hours in the classroom for Michael Callan, who has been acting in Hollywood since his days as a dancer in Broadway's *West Side Story*, for Shirley Jones, who had previously had only a limited amount of exposure to dance, and even for Matt Mattox, brilliant Broadway dancer (remembered by many as one of the brothers in the movie *Seven Brides for Seven Brothers)*. For the two men especially, there were the risky, acrobatic demands so evident in the production shots shown here. In addition to this major "ballet," there are two other dance sequences in the film. Those are choreographed by Caesar Romero.

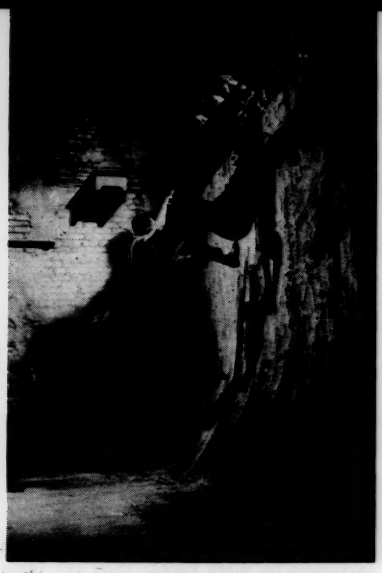
Pepe holds its world premiere in New York on December 21. George Sidney is producer-director.



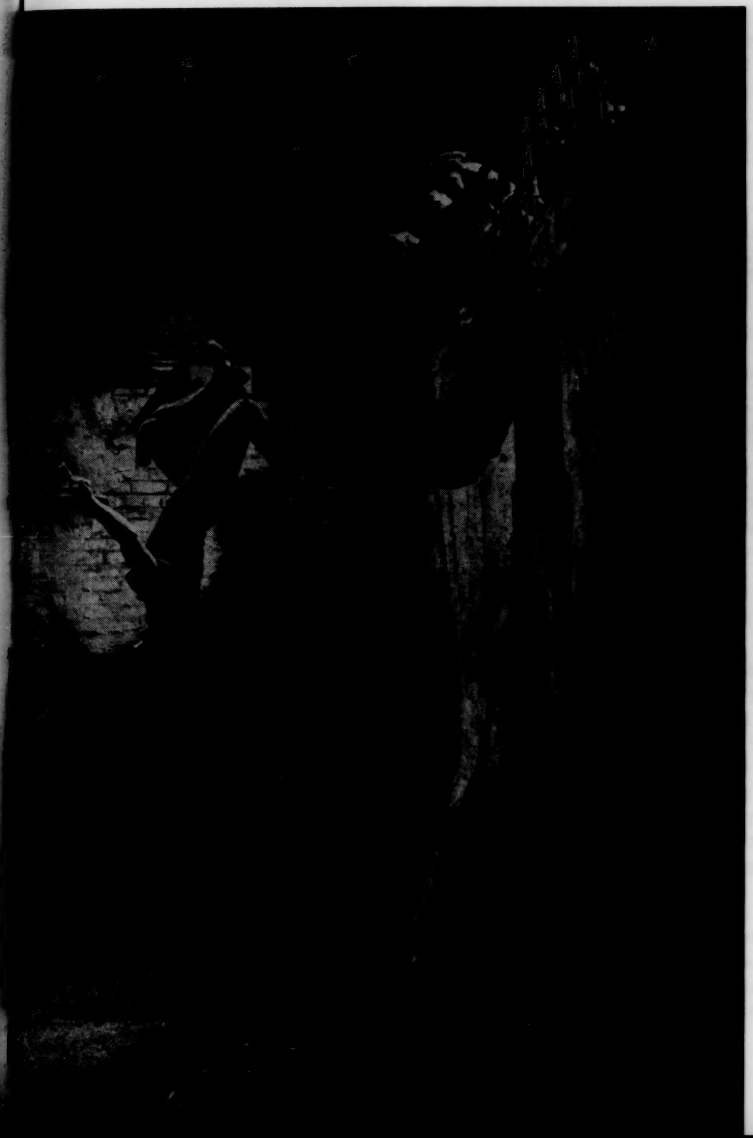
In a smoke-filled cabaret, waitress Shirley Jones taunts the more-than-willing Michael Callan. Then (below), she turns her attentions to Matt Mattox.



Inevitably jealousy leads to a big fight in the cafe's back alley.



Photos by Phil Stern (Columbia Pictures)



As the cafe patrons look on from above, Mattox climbs a high wall . . . turns on Callan and pushes him off, producing the impressive sight pictured below left.

The dramatic fight-to-the-finish ends with no one the victor, nor the worse for wear, when comedian Cantinflas dashes in to "save" the girl.

END

Celebrating the 20th anniversary of her arrival in the U. S.

MARINA SVETLOVA: Popular Favorite

BY PAUL RAWLINGS

Marina Svetlova has probably been seen in person by more people than any other living dancer. She has appeared in so many hundreds of American towns that she cannot possibly total them all. And when she is not performing here, she may be dancing in London, Rome, the Netherlands, Paris, India, or who knows where?

Her career, even for the complex world of ballet, contains more than the usual number of paradoxes:

Petite and feminine, she has extraordinary sturdiness and endless energy.

Despite her White Russian parentage, she still had to change her name for ballet. Her family name was Von Hartmann, her given name Yvette. (She says of herself: "I am Russian by blood, French by birth, and American by choice.")

Constantly on the move, she is one of the few dancers to have her own Manhattan townhouse.

Knowing the rigors of the road extremely well, even her future plans entail no settling down. In fact, she loves it.

Since 1943, Svetlova has been touring American towns and cities with her concert group. In addition to a partner, this usually consists of a Spanish dancer and a pianist. They play in theaters, town halls, schools. Often the event is on a local concert series. On most of these her program is the only dance attraction of the year. In some towns, she is the first ballerina to appear since Pavlova.

In addition to her concerts, she makes guest appearances abroad every year, either dancing the leading parts in *Giselle, Coppelia, La Fille Mal Gardée*, and other major, full-length roles or in concert performances which sometimes include abridged versions of these ballets. Anton Dolin was Albrecht to her Giselle in a concert version which they did throughout Europe and as far east as India several years ago.

The most rewarding part of concert life, she believes, is having the chance to reveal the classic ballet to people who have never before seen it on a stage. She bristles at the thought of performers who look down on audiences "in the provinces."

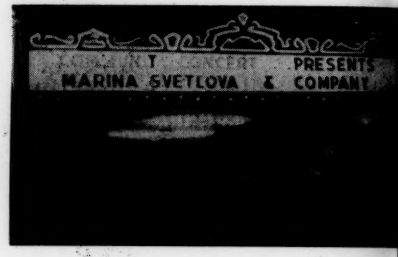
"Audiences around the country may not be acquainted with as much as some, but they sense more," she insists. "They know the difference between giving a performance and 'just getting it over with.' They expect professionalism, and I try always to give it to them."

Effort and action have always been part of her life. Her father had fled Russia and set up a school for aviators in Paris before she was born. Seeking a way to strengthen their frail daughter Yvette, and at the suggestion of a doctor, her parents enrolled her in the school of Vera Trefilova, former Diaghilev ballerina. It unexpectedly led to a career for the child—and for the family. (Today, although he still does some flying, her father often accompanies the Svetlova troupe, acting as stage manager; her mother expertly handles all costumes.)

Ida Rubinstein chose the tiny girl to be part of Massine's *Amphion* spectacle at the Paris Opera. She also won prizes for her dancing before she was 10. In honor of Trefilova's husband, Russian dance critic Svetloff, the young dancer was renamed Marina Svetlova. (At her death, the lovely Russian ballerina willed her pupil her dance memorabilia, including a painting of herself which today hangs in the studio room of Svetlova's Manhattan home.)

It was the day of de Basil and his Original Ballet Russe, and of the "baby ballerinas." Svetlova, in her early teens,

Marina Svetlova, one of the world's busiest ballerinas, has twice danced around the world.



Each year since 1943 she had made extensive U.S. tours, appearing in many hundreds of communities.

After concerts, crowds of youngsters group about Svetlova — like this knot of fans in Florida. She usually meets the older audience members at after-concert receptions.

Far right: At the age of 10 she was doing a dance inspired by Pavlova's "Dragonfly."

She was born Yvette Von Hartmann, of Russian parents, in Paris. Right, at age 5.

was also taking class from Preobrajenska, Egorova and Gsovsky. She was spotted by Colonel de Basil for his company.

She first toured Australia with de Basil's co., and came to New York for the three-month 1940 season at the Broadway Theatre, where she was coached in her roles by Fokine. From the U.S., the company went on a South American tour, which ended calamitously in Havana. Svetlova, along with many others, was left stranded without work or funds. The war was raging in Europe, and her parents were in occupied France.

With the help of her father's sister-in-law, Svetlova gained re-entry into the United States and as soon as possible became a citizen. She was guest artist with Ballet Theatre for a Manhattan season and national tour. The New York engagement was at the Metropolitan Opera House, and the regular tenant called her back to head its own ballet for the season opening in 1943. She remained with the Met as its prima ballerina for seven years.

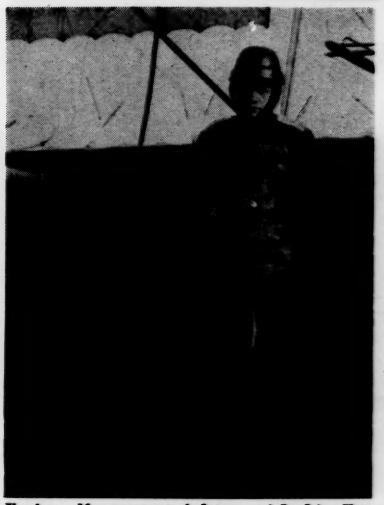
It was in her first-year with the opera company that she was asked to undertake a concert tour of American cities. Her opera schedule permitted it. She tried it.

"Suddenly I remembered a time when I was a child," she recalls. "I watched a pair of dancers performing—with a symphony orchestra playing for them—alone on the stage. I thought then, what an ideal way to perform."

Besides the challenge to the artist to hold attention without the lavish trappings of a ballet company, Svetlova believes there is a great creative opportunity in concert work.

"When you are with a company, you get mainly the same roles. They are the

At 12, in 1934, she was a student of Vera Trefilova. Partnering her, above, in "Sylphides" is George Tcherimissinoff, who now conducts a school in Geneva.



Father Hartmann (above with his Farman-4, one of the earliest of all planes) was an avid flier. He left Russia in 1911, set up a school for aviators in Paris.

(Over)

With de Basil's Original Ballet Russe — Svetlova is seen here (left above) in Massine's "Symphonie Fantastique" with Paul Petroff; left below in "Protee" with David Lichine; and above in "Paganini," with David Rostoff.

Below left: Svetlova's first appearances in the U.S. were with Ballet Theatre for a N.Y. season and tour. She is seen here with Andre Eglevsky in Fokine's "Le Spectre de la Rose."

Below: Famed Russian ballerina Vera Trefilova encouraged the career of her pupil and willed Svetlova her diary, statuettes, paintings and other memorabilia.

SVETLOVA *(Cont'd)*

ones all classical ballerinas are doing. And even if you are able to create a role, soon someone else will get it. But when you have your own group, you can keep creating. You are your own boss. You can try new things, and you have the surest way of testing whether they are good. You have fresh audiences all the time, and they will let you know."

Her guest appearances, she says, "fill in the missing spots—the scenery, the corps de ballet, the full orchestra."

Her concert repertoire is grounded in the popular pas de deux. She also adds dances based on folk music, or any piece that strikes her as danceable.

The response of the audience is of concern to her. "You must project all the time, and hold them, by yourself. Also, of course, you must have a program that moves briskly. In Europe they will sit and wait while the curtain is down. Here, no."

Professionalism has been Svetlova's mainstay from the start of her concert career. "I soon found out that you cannot be temperamental," she says, smilingly. "You only succeed in wasting energy. I insist that everything be set to perfection, in so far as possible. But there is no blowing up if things go wrong. The only way the audience is willing for you to be unusual is by performing."

The one point on which she doesn't mind making a nuisance of herself is that of sustenance. "Quite often there is a reception for the performers after the show," she explains. "If we waited until after that to eat, all the restaurants would be closed. So I have learned that I must tell my hostess: 'We will come, but we will be very, very hungry'."

Svetlova tells of one Midwest after-performance reception held in the same auditorium in which the performance had been given. The audience dutifully waited in their seats while a table was set up on stage. The ballerina devoured fried chicken before the interested audience, and afterwards the hand-shaking began.

If the reception is held in a home, and the provender has been slim, she will blithely raid the icebox. It's a matter of taking care of oneself. As a ballerina, this is vital to her, just as is her daily practice. She works strenuously at practice every day including non-performance days. She is scornful of "taking a month off." "Dancers," she says, "must work and work and work. I warm up for at least forty-five minutes before each performance, no matter what. If you do not have

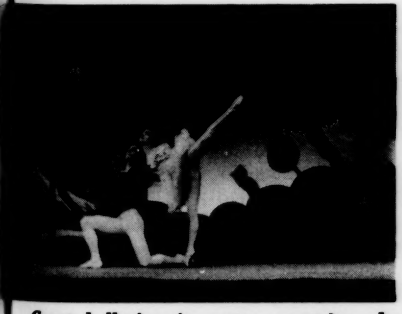
(Cont'd on page 56)

Right: From 1943 to 1950, Marina Svetlova was prima ballerina at the Metropolitan Opera House. Featured in leading dance roles in "La Traviata" (seen here), "Aida," "Carmen," etc. It was during off-seasons of the Met that she started her annual U.S. concert tours.

Left: A rare occasion — dancing in one place for five months. From Dec. 1959 to April 1960, she appeared in 174 performances of "The Four Seasons" at London's Palladium.

Below: Svetlova has appeared many times with London's Festival Ballet. Below, she is with John Gilpin, the co.'s male star (until last month) in the "Nutcracker Pas de Deux."

As if she didn't travel enough, when possible the dancer joins her father for a Sunday flight. She once held an aviator's license.



Guest ballerina in many countries, she is seen above with the Irish National Ballet, in which in 1958-60 she danced the leading roles in "La Fille Mal Gardee," the full-length "Swan Lake" and other ballets.

Jack Mitchell

AN AMERICAN TEACHER VIEWS THE ROYAL ACADEMY OF DANCING

BY HELEN WICKS REID

Margot Fonteyn, in her off-stage role as President of the R.A.D., was guest-of-honor at a tea this fall at the Manhattan apartment of R.A.D. teacher Betty Goodman (r.).

The sun never sets on the British Empire, one used to say. It can still be proclaimed that it never sets on the influence of British ballet. A major contributing factor to that world-wide influence is a remarkable organization called the The Royal Academy of Dancing. Its network of 6,533 members ranges from the British Isles to South Africa, from Hong Kong to Kenya, from Canada to Australia, from Mexico to Turkey.

In recent years there has been a dramatic increase of interest in the RAD by American teachers. In fact, the vigorous activities of some ninety teacher-members in the United States have made it a fact-of-life that the RAD is now to be taken most seriously as a potent "new" force in ballet education in America.

Probably the key to the widespread effect of the RAD, and the aspect of its work which would be of most interest to teachers here, is "Ballet in Education"—the title of one of the RAD syllabi. In it are the results of many years of study to perfect a teaching program for the young "once-a-week pupil" who may have no thought of entering a ballet company. Enthusiastic advocates point out that through this syllabus the amateur child, whether that youngster be in Melbourne or Montreal, receives the benefit of the same clearly defined system. Everywhere the grading is uniform, everywhere the examination levels are precisely established.

The reason for the added attention to RAD work here is that the Academy, in response to requests from its American members, has been including this country on the global tours of its Examiners. Audrey Share of Long Beach, California, was the first to sponsor these examinations, which were given to her students by Kathleen Oliver of London (see *Dance Magazine*, April 1956). Other West Coast instructors to participate have included Jean Hart of San Francisco and Mary Conmee of Oakland.

First East Coast session, held in 1959, was coordinated by Elizabeth Toulmin of Arlington, Virginia. The 1960 tour brought Louise Browne to California; in the East, Peggy Whitely examined in the Washington area and gave a teachers' course, organized by Joyce Sichel, at Princeton. This summer, RAD methods were spotlighted at the convention of the American Society of Teachers of Dancing with a lecture on comparative terminology by teacher Betty Goodman, formerly of England and presently giving classes in New York City and Scarsdale.

Now that it is here on the scene, it might be helpful to give a brief indication of what the Royal Academy of Dancing actually is. For much of this material I am indebted to Kathleen Gordon and Muriel Lehmann — RAD Director and General Secretary respectively — with whom I have conferred frequently in London.

The RAD was formally organized in 1920 as the Association of Operatic Dancing of Great Britain. Dame Adeline Genée was its first President, and she held that post until 1954. The Academy's original outlines were formulated by a committee which included Genée, Edouard Espinosa, Tamara Karsavina, Phyllis Bedells, Grace Cone, Carlotta Mosetti, Lucia Cormani, and others—all working under the aegis of Philip J. S. Richardson.

It will be noted that this founding group represented the French, Russian, Italian and English points of view about ballet. The RAD's present-day syllabi, though they have undergone numerous revisions, still are a composite of the several European methods. And, like most European systems, those syllabi also give importance to the ballet pupil's study in national dancing, mime, character, historical and modern deportment, musical education, etc., etc.

Emphasis, at the beginning, was on performing. It has since shifted much more to the field of teaching, but active dancers continue to form an appreciable segment of the RAD membership.

It became "Royal" when it was given the patronage of Queen Mary and, subsequently, a Royal Charter. In 1953, following the death of her grandmother, Queen Elizabeth succeeded as the RAD's Patron.

A prospectus states the Academy's aims in these words: "To promote the correct teaching of ballet. This is done by means of a carefully graduated series of examinations judged by experts; by classes and courses for both teachers and students; and by award of scholarships in the United Kingdom and overseas to particularly promising students. The interchange of Examiners, who also teach for the Academy during their tours, is mainly responsible for the universal standard which exists in many countries today. The Ballet in Education Children's Examinations have helped to create a large and informed audience."

On the lists of those assisted by RAD scholarships we find names like Elaine Fifield, from Australia, and Rowena Jackson and Alexander Grant, from New Zealand.

Although many of the same authorities

(Cont'd on page 64)

A CONTEMPORARY DANCER LOOKS AT HER HERITAGE

PART II: The Creative Approach

BY JEAN ERDMAN

Maya Deren

The author

(The first part of this article appeared in the November issue.)

The dance arts we have considered thus far—the arts of India, Japan and Indonesia—are traditional. The Western World also has its traditional forms in the Spanish dance and in ballet. But there is an addition unique to the West. It is the creative approach.

The chief difference between the traditional and the creative is simply that the creative choreographer may make original decisions for *each new separate dance,* determining what kind of space and time shall be used, what shapes the body shall take, and what type of pulse and rhythmic life the movement shall have.

The choreographer working within a tradition such as ballet or Spanish dance does not make these fundamental choices. He works to find variations of the given attitude through the set vocabulary. This, at its best, can be highly creative, but the scope for the creativity is nonetheless limited. The primary selections have already been made long ago by someone now completely anonymous.

The Oriental dance styles are one and all traditional arts. When one glances at the history of these cultures one can see how new ideas have always been absorbed *into* the existing patterns and philosophical attitudes. In the Western World, on the other hand, new ideas have tended to *replace* existing tradition. Radical revolutions in thought and in technological development have changed us more than we think. Furthermore, from the early Greek civilization we have inherited the idea of *individual* worth.

Our classic arts—venerable, traditional modes — are, therefore, only relatively meaningful. They can express only a portion of our needs today. The ballet, with its use of the turned-out hips and feet in order better to suggest infinite boundlessness; its insistence upon the balanced vertical stance with symmetrically balanced articulation of limbs around the trunk, so that the harmony of symmetry as opposed to asymmetry should be strongly felt; its development of gravity-defying movements; and its constant, light, rebounding jumps, keeps us attuned to a fundamental enthusiasm of the West. It is the desire to fly, to reach ever farther into the physically unknown.

The stress of symmetry, which belongs to the serene rationalism of the early days of ballet, conveys a belief in the conscious power over the force of the unconscious that hardly accords with the actualities of our world today. The whole art is a celebration of the neat heaven that we all want and might have, could the human passions be kept *under* foot.

No wonder we also love the Spanish tradition of dance. It is nothing if not passionate. Anger, haughtiness, love, distress, jealousy, longing, heroic and valorous deeds find powerful expression in the very stance and body image of the Spanish dancer: the highly arched back and the extreme extension of the shoulder pull in apposition to the firm grip of the foot on the ground. It is as if the body were straining upward against the flashing beats of the feet that held it down, and this tension causes a profound vibration through the whole being—man caught by his own nature and singing of it, celebrating the ability to experience the suffering and emotions of life, of the human condition.

Together these two traditional arts give us a more rounded image of our cultural need than either can represent by itself. Yet the image is not plastic enough to allow full scope for the individuality that is flowering in the contemporary Western World as nowhere else in time or space.

What other dances do we have? Jazz? Tap? Acrobatic? Modern jazz, the latest fad in commercial eclecticism, will perhaps come first to mind. Here the individual is utterly alone, and the lack of communication between individuals frees the cut-off individual to be himself. Yet he is afraid now because he *is* alone. However, so long as we can all dance at the same time in the same place, though separately, without responsibility to the other, salvation comes.

The angular movements and broken rhythms of jazz are an echo (or perhaps were the source) of some of the new images of dance that were discovered and explored by the creative modern dancers. But jazz represents only *one* attitude, and the really free individual artist cannot always promise to make one single statement of attitude such as is required in those particular styles that we call by specific names. The impulse of the unique individual is to primary invention, not secondary elaboration.

When we look carefully, we find that Isadora Duncan made the first and still the most revolutionary discovery in the realm of creative dance. She was the first exponent of this individualistic art upon which the entire creative tradition is built. She found the principles and even managed to put them into words. She discovered how a dancer could go alone into the untried realms and return with a completed work, a "new" dance. Her explorations followed from first rejecting the

(over)

David S. Berlin

Modern dancers like Midi Garth (above) explore movement "in terms of quality and shape, rather than developing a gymnastic technique."

Murray Louis adds a subjective dimension to the approach of Alwin Nikolais, who treats his dancers as elements of design and rhythm.

David S. Berlin

Anna Sokolow, who now devotes herself exclusively to choreography, "achieves a great range of style and form in her dances while working principally from a slice-of-life base."

Martha Krueger

fixed expression of classic ballet.

The key shift that drove Isadora Duncan to break with traditional ballet was the discovery of how movement could express inner experience. The creative artists of contemporary dance have followed her in ever-varying ways.

In Germany, Mary Wigman described the dance urge as a potential in the dancer that is to be released and spent in the course of the dance, creating thereby a new kind of space-tension on the stage. With Wigman space achieved a personal or emotional character. It was no longer the emptiness separating one dancer from another. It took on a positive quality and became an invisible counterplayer against which the dancer had to contend.

The idea that human power is intermittent and subject to the rhythm of breathing, whereas space power is eternal and unchanging, compels one to recognize the objective world. To make peace with the apparent eternality of existence, the human dancer must recognize his limited durations and see also his power to recreate. In the art of Mary Wigman, the eternal force of Death was given vivid expression, in direct contrast to the harmony of Nature resplendent in the movement of Isadora Duncan. For Mary Wigman the dance as a struggle with space concludes with absorption into a "greater space," where energy is regathered for a new release.

In America, Doris Humphrey was exploring her principle of fall and recovery at about the same time that Wigman was conducting her conquest of space. Miss Humphrey thought of the two extremes of stasis—verticality and horizontality—as two deaths. And dance was the arc between these two deaths. And rhythm resulted from the dancer's body conflicting with the power of gravity and its downward pull. Her art displayed a flowing lightness of movement texture accented by a consciously designed angularity of body shapes.

Martha Graham also shows optimism, but in a different way. She emphasizes the potential energy within the dancer — a constantly regenerating energy that will furnish the power for the dancer to hold her own in the alien world of space, in fact to ignore its force. Miss Graham's dance is like the self-contained piece of sculpture, supported by the ground, but seemingly ignoring it in favor of its own projecting power.

Ballet technique is concerned with the body tension necessary to defy gravity, to project the body off the ground. Martha Graham's technique projects the body in its pulsation of the torso over the ground, constructing new architectures with each phrase. The dancer projects the strength of the individual confronted by Fate.

All three, however, developed individual explorations and discoveries and found that the basis of security for the artist need no longer be in a group attitude: *i.e.*, those described in traditional arts.

Today the individual choreographer has a rich heritage of clearly formed principles and a variety of physical attitudes from which to draw, either by contradicting them or by developing in harmony with them. Let us look at a few of the many individual variations.

Merce Cunningham bases his technique upon the closed position of the feet and upon the strongly vertical stance of ballet. But to this he adds the inward-turned limbs. And while in ballet separate attention is given to the articulation of the legs and feet, in Merce Cunningham's movements any portion of the torso, or of one arm or one leg, may achieve independence. These movement phrases, isolated by long pauses and stillnesses, give a totally different expression from the staccato stops in certain contemporary ballet works. His special manipulation of phrasing and transitions expresses a highly individual serenity of spirit.

The traditional arts are based on virtuosic display, but the creative dancer may or may not use such technically slanted movements. Sybil Shearer makes this fact vivid. She can shift from a dance made

of the simplest walk around the stage while opening and closing the fingers of the hand to another dance in which gymnastically difficult leaps, falls and counter-rhythms are utilized to fulfill the expressive need of the composition. She is not concerned with technical display, but with a linking of the particular movement choices to a poetic image experienced in time.

Alwin Nikolais retains the natural coordination of the body in what might be called an "organic" technique with the use of the whole range of dynamic scale from tension to relaxation. His stylization, different from Merce Cunningham's, stems from the natural stance of the body. But the style is produced by submitting the body to a non-organic over-all stage design suggesting pure mobiles.

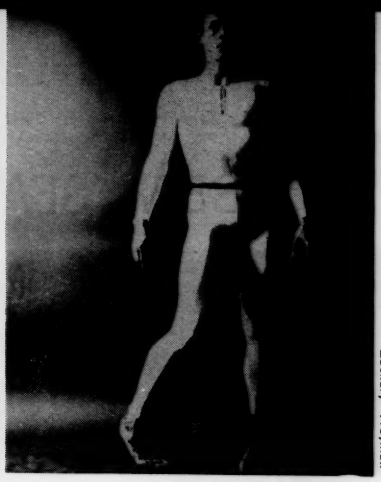
Erick Hawkins' strongly visual senses of form can recast the dancer's body through the cut and texture of costume. But unlike Nikolais, he retains a direct reference to human modes, or states of being.

Merle Marsicano, Midi Garth, Katherine Litz have all explored movement in terms of quality and shape rather than developing a gymnastic technique. This makes each of their arts a unique dance experience, with aesthetic values of a different order from those of dancers like Yuriko, Pearl Lang or Merce Cunningham, where gymnastic brilliance is a fundamental platform upon which expressivity rests.

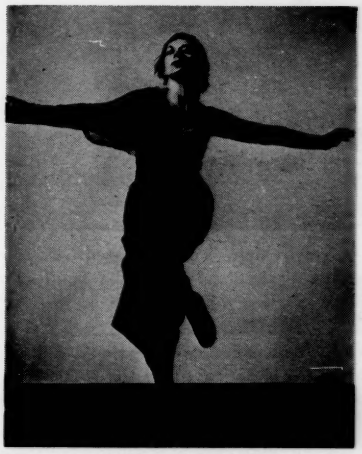
Following the leads of Charles Weidman and Doris Humphrey in the idea of abstracted pantomime molded by musical forms as a way to discover new dance movements that will refer directly to human action, Sophie Maslow, Jane Dudley, William Bales and Joseph Gifford have brought contemporary expression to many of the folk themes of the U.S., Mexico, Spain, Yugoslavia and Israel. Jane Dudley's *Harmonica Breakdown*, a forerunner of the present concert-dance jazz, brought together in a moving work the folk quality of the Southern U.S. and the jazz-age spirit.

(Cont'd on page 52)

Walter Strate



Zachary Freyman



Contrasting modern dance quartet: Pearl Lang (top left), whose virtuosic style is characterized by "flowing transition and lightness of texture"; Paul Taylor (top right), who has been experimenting with stasis and silence and thematic non-sequitur; Katherine Litz and Merle Marsicano (bottom left and right), who, like Midi Garth, work from a qualitative, rather than purely technical, base.

Below, left and right: Choreography by Joseph Gifford for himself and Deborah Choate, and by Sophie Maslow for Sheldon Ossosky and Jane Dudley. Both Mr. Gifford and Miss Maslow use dance principally as an extension of realistic gesture.

BRIEF BIOGRAPHIES: *a monthly series about aancers you should know*

Photographs by Zachary Freyman; Text by Saul Goodman

ELIZABETH SEAL

A long time a'coming, preceded by ecstatic praise, and when she finally arrived, she was certainly worth waiting for. The praise had not been exaggerated. Who? Mademoiselle Irma — of *Irma La Douce* — as portrayed by the young English performer Elizabeth Seal, a talented pixie with a tousled hairdo. She has now taken up long-time residence on Broadway (her first visit to New York) after two happy years of performing this role in London.

Although little advance mention had been made of the dance aspect of this show, it is immediately evident that this exciting performer, who nightly (and during matinees, too) stops the show with her top-notch dancing in the "Dis-Donc" number (choreographed by Onna White), must have a secure dance training in her background. Investigation proves that she studied at London's Royal Academy of Dancing. Foremost among her teachers were former members of the famous Diaghilev Ballet Russe Stanislas Idzikowski and Tamara Karsavina. The latter's advice to "dance to your fingertips" made an indelible impression on Elizabeth.

Her parents are both English, but her father's commercial enterprises took him traveling a great deal, and it was while her folks were in Genoa, Italy, that Elizabeth was born. When the political situation there become hazardous, the family reestablished itself in Ealing, a London suburb.

Elizabeth started to dance at school when she was 5 years old. It was part of the physical education program to teach the youngsters to move to music, then gradually to dance. Always a stark individualist, impish Elizabeth says that "while all other little girls were busy being fairies, I wanted to be a cabbage."

When she was 9 years of age, she heard that some of her classmates were going to audition for scholarships at the Royal Academy of Dancing. Although her mother had many other things on her mind that she considered far more important, she finally gave consent to try.

Elizabeth won a scholarship and embarked on a program of one ballet class each day, in addition to her academic school program. Saturday's schedule was even busier. In the morning, she attended classes in music appreciation, learned how to write music, studied the history of costuming, and then spent the remainder of the day attending a matinee of the Sadler's Wells Ballet or visiting museums and art galleries.

During the latter part of this five-year course, Elizabeth recalls a fascinating do-it-yourself project: create a ballet, design the sets and costumes, create the choreography and dance it. A most stimulating experience for a teenage ballet student.

Her first "performing" took place when Arnold Haskell, ballet writer, historian, and now Director of the Royal Ballet School, invited Academy students to assist him with lecture-demonstrations in the areas surrounding London. Always eager to attract additional audiences to the ballet, he used the students to demonstrate a full ballet class's progression of steps, and had each perform a solo dance.

Then, during her final year at the Academy, Elizabeth was on her way home one evening (dreaming, perhaps, of her future as the Sleeping Beauty, for there never was any doubt in her mind that she would become a ballerina), when she tripped on a bit of uneven pavement and broke her ankle.

After nine months of a minimum of leg activity, Elizabeth, in deepest despair at the thought that her career as a ballerina was now a dream and nothing more, sought out the advice of Mr. Idzikowski. By patiently explaining that not all famous dancers were Swan Queens, and that there was also a vast area of non-point dancing, he successfully allayed her anxieties. She resumed classes, and was able, gradually, to gain strength in her ankle.

One day, again, she heard some of her classmates chattering about an audition. Even though she had no idea of what they were talking about—the word "audition" to her meant only for a ballet company—she obtained the address. The next day, in pigtails and ballet clothes, she appeared at the audition instead of at her dance class. She caught the eye of the producer, who happened to be musical comedy star Jack Hulbert, and he asked her to perform. She gave a rendition of the Swan Queen that certainly must have caught his fancy. Before the day was over, he had obtained permission from her mother to engage her as a member of the chorus and take her on tour. The show was called *Gay Is The Word*. It played four months on tour and eighteen months in London.

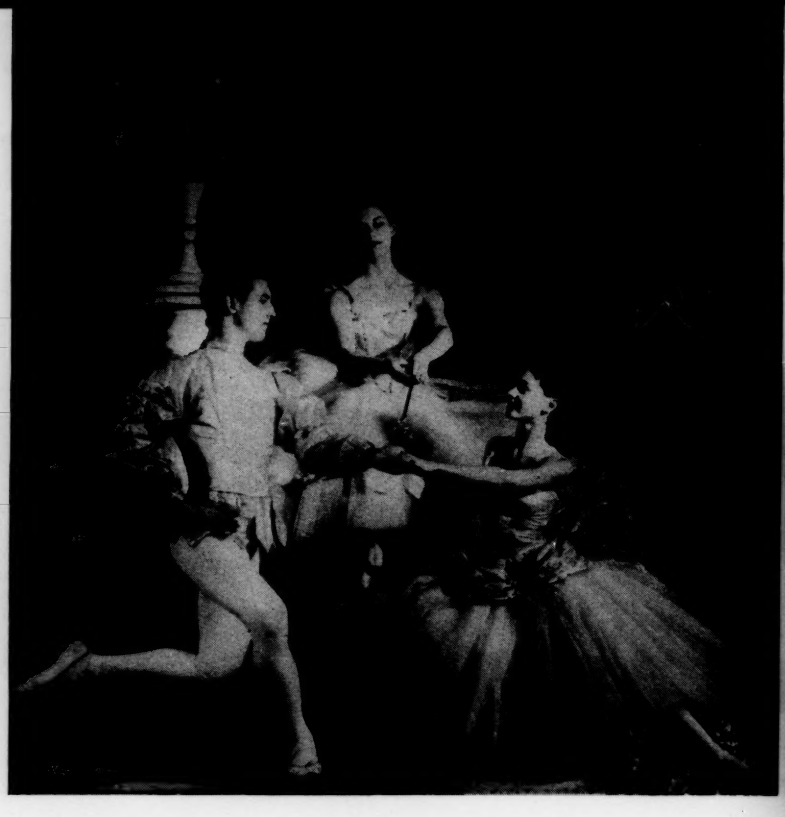
After four years in assorted musicals, during which time Elizabeth met and married Peter Townsend (then a pantomime artist featured in *Cockles and Champagne*, a revue in which she was dancing), she stepped out of the line in *Pajama Game* into the featured role, which also brought fame to its Broadway performer, Carol Haney. Then came her only appearance in a non-musical thus far, the London production of Tennessee Williams' *Camino Real*. Next Lola, in *Damn Yankees* (which Gwen Verdon did on Broadway) took her further along the way towards becoming the outstanding performer she is today.

There is no doubt that Elizabeth can look forward to a lengthy association with the role of Irma. But, much as she loves to dance (she even dances during curtain calls of the show and goes ballroom dancing around town once a week), she wants to vary her performing activities and hopes to appear in plays which also will make demands on her singing and acting talents.

She is anxiously looking forward to her American TV debut early in January, when she will share millions of home screens with Perry Como.

***CINDERELLA:** Dave Pequignot, Julia Van Kirk and Marla Habecker of the Ft. Wayne Ballet in a lavish production of the familiar fairy tale. Using 68 dancers, it was premiered in 1957 with choreography by co. dir. John Neff.*

***HITTING THE ROAD:** Cinderella's coach takes its place among contemporary counterparts en route to the theatre.*



RED RIDING HOOD AND THE GREEN UMBRELLA

Ballets for children, as staged by regional companies

BY DORIS HERING

Red Riding Hood, Hansel and Gretel, The Little Match Girl, The Sleeping Beauty . . . all familiar, all part of the eternal, fanciful, and occasionally frightening world of children. Throughout the country, especially during the Christmas season, regional ballet companies bring this world to the stage.

Some adhere to the traditional ballets, especially *Nutcracker, Sleeping Beauty,* and *Coppelia.* Sometimes they approximate the original choreography, but more often they use just the titles and the stories and devise choreography suited to the capabilities of their relatively inexperienced dancers.

Other companies have these works in their repertoire, but they make an effort to branch out and find fresh material to interest juvenile audiences. Still others concentrate entirely upon original works.

In all cases, the purpose is to awaken a ballet interest in the younger generation and thus build an audience-for-the-future. And in many instances, the area of special ballets for children enables the company to perform with the civic symphony, which usually has a youth concert series.

To ascertain the trend in subject matter among the regional companies and to stimulate the exchange of ideas for new works, Regional Ballet-U.S.A. recently circulated a brief questionnaire. Approximately fifty groups responded, offering suggestions, opinions, and a statement of their attitude about special repertoire for children — for Christmas and for other times of the year.

Some, like the Ballet Center of Cleveland, strongly resist the idea of exploring children's tastes. Company director Alex Martin writes: "I don't think it really pays to play down to children, either in entertainment or teaching. The reasonably intelligent child soon realizes that adults have a certain pattern of do's and don'ts, and seems to place less value upon standards and customs which are deliberately simplified to appeal to him. The best type of child likes to be challenged, to discover and conquer, to become adult. The second best type of child will be a second best adult anyway."

Jeanne Devereux of the Pasadena Regional Ballet takes a more moderate view. She includes works like *Show Folk* (with a circus locale). But in general she feels that "good theatre and professional training makes audiences of any age accept without thought whether this ballet or dance was created for them or some other age group."

While these are both valid points of view, there *is* a dance world for children, just as there is a reading world for children. Eternally popular are the fairy tales.

YOUNG PERSON'S GUIDE TO THE ORCHESTRA: Based upon the Benjamin Britten score-with-narration, and choreographed by Sandra Severo and David McLain of the Severo Ballet, the ballet was premiered in 1959 and uses 39 dancers. Costumes are by Wilmer Weiss.

REGIONAL BALLET — USA

A Monthly Feature

They top all demands for books in the children's libraries. This, plus their varied imagery, makes them ideal for the stage.

High on the list is *Cinderella*. The Detroit City Ballet last year inaugurated its annual Christmas event of a three-act version staged by Osvald Lemannis. It is a lavish production using forty dancers and the Prokofieff score played by live orchestra.

The Washington Ballet's annual Christmas event with the National Symphony has often been *Cinderella*. The Fort Wayne Ballet also has an elaborate production. The Richmond Ballet Impromptu has a somewhat smaller version for twenty dancers, and the Nashville Ballet Society has a jazz *Cinderella*.

Also popular with children, mostly because they have been familiarized with the music, is *Peter and the Wolf*. The Garden State Ballet has a charming version with choreography by Fred Danieli. The Erie Civic Ballet has now acquired the same version. Both use thirteen dancers.

The Greater Houston Civic Ballet has a *Peter and the Wolf*, by Maxine Asbury, for nine dancers. And nine dancers are also used in Thomas Armour's production for the Miami Ballet.

Stories about toys coming to life are much loved. Leonide Massine's *La Boutique Fantasque (The Fantastic Toyshop)*, long a standby of the Ballet Russe de Monte Carlo, and Joseph Bayer's *Die Puppenfee (The Fairy Doll)*, once in Pavlova's repertoire, have inspired a wide variety of subsequent versions. The Devon Festival Ballet of Philadelphia has a *Puppenfee* using the sets and costumes originally belonging to the Littlefield Ballet. The Southern Ballet of Atlanta has a *Fantastic Toyshop* staged by Karen Conrad, and the Wilkes-Barre Ballet Guild and Crescent City Ballet have productions by Barbara Weisberger and Lilia Haller,

THE SEARCH FOR THE BLUEBIRD: The Bluebird (Christine Teeple) is rescued by the Tree (Verne Hendrickson) in the LeMone Concert Dancers' version of the Maeterlinck story. Choreographed by Evelyn LeMone, and with sets by Wallace LeMone and costumes by Kathryn Myers, the work uses 194 dancers.

PETER AND THE WOLF: Daniel Truhitte as Peter in the Sacramento Ballet version of the Prokofieff score-with-narration. Choreographed by Marc Hertsens, the work has sets and costumes by Harry Demas. It was premiered in December, 1958, and uses 9 dancers.

respectively. The Phoenix Youth Ballet often has occasion to perform its variant called *The Toyshop Window*, staged by Ruth Sussman.

The Classical Ballet Concert Group of Ottawa has a *Fairy Doll* staged by Nesta Toumine, and the Tri-City Ballet Guild of Schenectady plans an excursion in this direction with a new production called *A Toymaker's Dream* by Lillian Sealey. Still another variant is Debussy's *La Boîte à Joujoux (The Toybox)* source of Laura Toffel's holiday offering for the Birmingham Civic Ballet.

While fairy tales and toys-come-to-life are constantly popular with children, Miss Maria Cimino, librarian-in-charge of the New York Public Library Children's Division, indicates that they only scratch the surface of children's interests. Every year new books are issued that would make effective dance material.

Miss Cimino suggests that in planning works for small children, the choreographer select the version of a book that has the most distinctive illustrations and that she model her sets and costumes after the pictures. As an example, Miss Cimino mentioned Ludwig Bemelmans' *Madeline*, which is in the repertoire of the Silver Spring Ballet Guild. *(over)*

***EAST OF THE SUN, WEST OF THE MOON:** Nancy Koenig as the bride in the Westchester Ballet version of the Norwegian tale, choreography by Iris Merrick and with costumes by Nancy Warren. The ballet, first presented in 1956, uses 24 dancers.*

***PINOCCHIO:** The Philadelphia Civic Ballet version of this old tale was choreographed by Norman Craig, with sets by Robert Kirson, costumes by Arpide Dakerian, and original score by Bonnie Hoy. First presented in 1958, it uses a cast of 60.*

REGIONAL *(Cont'd)*

"As they grow older," adds Miss Cimino, "children like stories about other children and how they live — especially those in foreign countries."

A lovely work in this vein is the Dayton Civic Ballet's *I Watched Myself Grow Up*, written and narrated by Josephine Schwarz and with several sections choreographed anew by each group of youngsters who take over its roles. The ballet is based upon the daily experiences, aspirations, and conflicts of a young girl.

Less natural in its treatment, but also related to familiar experience, is the Ballet Celeste's original work, *Goldilocks and the Three B's*, the story of a little girl who doesn't like to practice the piano and who has a dream encounter with Bach, Beethoven, and Brahms in the form of three bears.

As Dorothy Alexander, artistic director of the Atlanta Civic Ballet, has pointed out, "children like to see naughty children on the stage." In *Goldilocks*, the theme of naughtiness is objectified in two characters representing the child's good and bad selves.

A skillful blend of fantasy and the customs of children in other lands can be found in the Westchester Ballet's *East of the Sun, West of the Moon*. It deals with the Norwegian folk tale about a girl whose father prevails upon her to marry a man with the head of a beast in return for a sack of gold. When the bride truly falls in love, she finds she has married a handsome prince. During the ballet, there is opportunity for the use of authentic Norse folk dances.

For interesting source material, Miss Cimino made several helpful suggestions. Each year the Children's Division of the New York Public Library has an exhibit of outstanding new books of the year. But the current exhibit covers the outstanding books of the past fifty years. Visitors may obtain a catalog of the books free of charge. By mail, it is available for 10c from the public relations office.

Compton's Picture Encyclopedia in Chicago also has a basic reading list called *Seven Stories High*, obtainable for 10c. In virtually any children's library it is possible to consult a list of Best Books for Children, which is conveniently divided into subject headings. And the children's librarians themselves are most eager to guide choreographers to new material and to the editions with the most inspiring illustrations.

What is the ideal format for a children's ballet program, and what are the content-elements that should be considered in addition to those mentioned by Miss Cimino?

The Atlanta Civic Ballet has, for about twenty years, presented an annual series for children, always using original works. The series is under the sponsorship of the Association for Childhood Education, and the Association assumes the responsibility of seeing to it that the children are familiarized with the story and music before the day of performance.

While it is not always possible for a ballet company to elicit the cooperation of schools, a strong effort should be made to have the cooperation of parents in preparing the children beforehand. For it is too late to rely upon the reading-aloud of a synopsis once the child is in the theatre. By that time his attention is diverted by the enticing sounds of the orchestra warming up and by the sight of so many other children around him.

The Atlanta Civic Ballet does not use a printed program for its children's events. It relies upon a narrator. And most of its ballets are drawn from books like *The Magic Castanets, Poppyseed Cake, Beautiful Mother, Amelia Anne and the Green Umbrella, Twelve Dancing Princesses*, and *Sir Archibald*.

Because of her extensive experience in this area, we asked Dorothy Alexander to list some of the elements that seem to be especially appealing to children. Here, in paraphrase, is her list:

BEAUTY: As with the adult, the child's prime response is an esthetic one. He reacts to "atmospheric beauty" — to pure dance in a lovely setting.

HUMOR: I have come to the conclusion that city children feel starved for

***ALICE IN WONDERLAND:** Cathy Weis as Alice in the Courtney Jr. Ballet version by Ellis Obrecht; sets by Maurice Robertson.*

opportunities to laugh out loud. Of course, I see this as a flaw in the educational system.

AUDIENCE PARTICIPATION: This is something we have found very successful. At times we have had the audience furnish the sound effects. For example, in "Mr. Whistler's Secret" the tick of the clock plays an important part. In "Little Black Sambo" they enjoy counting aloud the tremendous number of pancakes Sambo eats when he returns home.

When animals are characters, the children become excellent sound effects artists. They also like to play a mysterious role, for example, the wind giving warning of danger or giving comfort.

In the ballet "The Little Fairy Who Could Not Dance," one of the characters keeps asking the audience why. They try to guess. The answer is that the fairy has no heart. When she forgets herself and helps someone less fortunate, she grows a heart so that she can love — and dance.

***HEIDI:** Phyllis d'Antuono and Billy Glassman as Heidi and Peter in the New England Civic Ballet version of the tale, choreographed by Sydney Leonard, with sets by S. Stewart, and first performed in 1960. Score is by Benjamin Britten.*

Guenter Karkutt

***THE FAIRY DOLL:** Members of the Classical Ballet Concert Co. of Ottawa in an original version of a work once danced by Pavlova. Choreographed by Nesta Toumine, the ballet has sets and costumes by Sviatoslav Toumine.*

***THE FANTASTIC TOYSHOP:** With original choreography by Barbara Weisberger, the ballet was presented in 1958 by the Wilkes-Barre Ballet Guild. The score is the familiar Rossini-Respighi one.*

EXCITEMENT: The average child likes vicariously to experience the emotion of fear. If dealt with in fantasy, with care and intelligence, it is healthy.

The element upon which there seemed to be a fairly wide divergence of opinion was that of length. From our experience in observing children's audiences, the three-act ballet taking approximately two and a half hours does not retain their attention. The ideal length seems to be about an hour and a half with two intermissions.

Some company directors are in favor of offering intermission activity like singing or games. This seems to us to be excessive. If a live orchestra is used, the children delight in peering into the pit and examining the instruments. They also delight in hopping up and down the aisle imitating the performers they have just seen.

An audience of children can be stimulating to the creative choreographer, not only because of the honesty of their responses, but because of their amazing astuteness. Where adults will accept a cold performer with exceptional technique, children demand a balance of warmth and sincerity.

Their lobby comments after a performance are often more valuable and to the point than those of a Broadway audience after an opening. But by far the most flattering remark they can make is, according to Mrs. Alexander, "It was too short." *END*

***MADELINE:** Members of the Silver Spring Jr. Ballet rehearse for "Madeline," based upon the Bemelmans story. Using an original score by Genevieve Davisson Fritter, the ballet is by Thelma Tierney. It was first performed in 1960 and has a cast of 26.*

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TELEVISION *(Cont'd from page 13)*

The Garry Moore show had its best dancing of the season to date when Carol Lawrence was the guest on Nov. 1. She did a soft-shoe with ease and grace, and the group, directed by Ernie Flatt, gave her a handsome introduction.

The Perry Como show of Nov. 2 had its best dance shoved in the background. If you looked beyond Rosemary Clooney singing "Bye, Bye, Blackbird" in the foreground, you would have seen four boys doing a very clever dance. Hugh Lambert was credited with the choreography.

A show on which one can be sure of seeing two or more completely honest and usually very good dances is Polka Parade. Aaron Girard is the choreographer for this program, which originates in California. He has two couples dancing character dances of many types. Girard's background is Ballet Russe, in its heyday. He has a wider vocabulary of steps than most of our jazz-oriented directors. He has danced ballets of Fokine and Massine, Balanchine and de Mille, and if he does not actually reminisce, he does have a great deal of material to manipulate interestingly. On October 30 he arranged an American ragtime bit, a Polish dance and a swingy waltz for his two couples. On Nov. 6 there was "Casey's Krakowiak" with boys in expert turns.

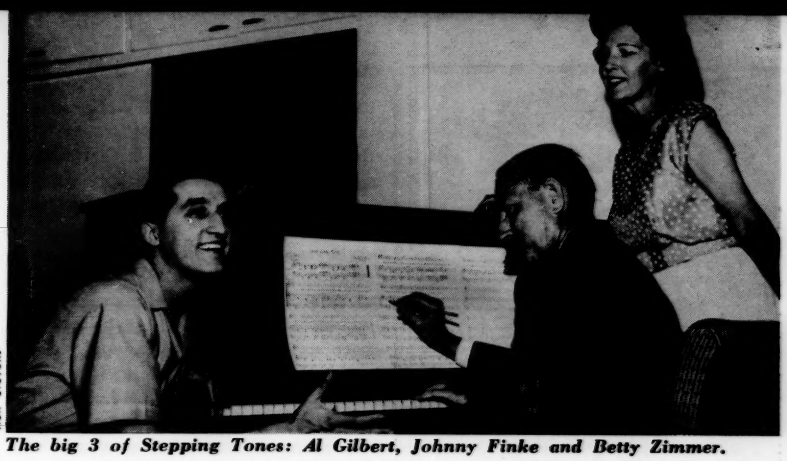
Many readers write of their frustration at missing dance and dancers on television because they do not know they will be on. Darlings, I often feel the same. Many is the time I have eaten my heart out when someone mentions dancers I missed for not knowing they were scheduled. I am often personally notified about events by press agents and dancers, but even then all too often the last-minute wire languishes while I am out. Frankly, the networks simply do not do a careful job of announcing dance events. I also have a network of friends who call to warn me and keep me in touch.

However, the best and most reliable method I use, and recommend, is to comb the various television guides and forecasts for names of dancers and choreographers for the week. If none are given, note all special and regular musical and variety shows. With the current conditions and trends on television, these are practically the only shows with dance. Most of them are eves 6:30 through 10:00. On Sunday mornings I try a few channels at the half-hour breaks, just in case one of the religious shows has one of the excellent serious ballets that they present from time to time. *END*

Personalities in the Business of Dance:

STEPPING TONES RECORDS

BY DONALD DUNCAN



Ron Stevens

The big 3 of Stepping Tones: Al Gilbert, Johnny Finke and Betty Zimmer.

The dance history books covering our era will show that a revolution took place in 1937. It happened with the appearance on the market of a new commodity — dance instruction records for which performance routines are especially choreographed and published. A Los Angeles firm, Stepping Tones Records, started it all by issuing a pioneer series of ten discs. Those ten records have grown from a bright idea to an industry, in which Stepping Tones is holding its original leading position.

Record releases come in with a flourish, then quietly go out of fashion — but to this day it has not been possible to retire some of those first ten. Nearly a quarter of a century later there persists a steady demand for *Slow But Sure, Beginners' Waltz Clog* and *Position Please.*

Recently in a quiet corner of the Beverly Hills Brown Derby, we talked to Betty Zimmer, the attractive, easy-going lady who heads Stepping Tones. A transplanted New Yorker who went to Vassar, Mrs. Zimmer has a history typical of many California rooters — that is, she once went out there for a vacation, and just "stayed on." She spoke with equal enthusiasm about the dance record business, and how much she enjoys going fishing in the High Sierras with her husband.

Also on hand for the luncheon chat was Al Gilbert, who provides the routines and productions to go with each recording. Third member of the Stepping Tones team, whom we met later that afternon at a rehearsal session in Gilbert's studio, is the noted Hollywood man of music, composer Johnny Finke. Each one's praise for the other two made it evident that here is as smooth a working arrangement as baseball's historic triple-play combination of Tinker-to-Evers-to-Chance.

Records put out by the Stepping Tones threesome exert a strong influence on the type of material being used in the teaching field. Gilbert, who has acquired a large following because of his flair for children's work, reports that the trend to jazz is bigger than ever — even for the tots. Mother Goose is taking on a new look as a result of such record routines as *The Hep Cat Weasel and the Not Nice Mice* and the Hollywood-style *Mary Had a Little Lamb.*

An innovation of recent years which is now becoming the accepted thing is the use of records for which the choreographed routine is a full "production" for many dancers. These larger-scale program items solve the problem of the old-style school recital which has the format of one little solo after another, with the performers often having less than a minute in the spotlight. Pupils are happier (and parents likewise) when there is the opportunity to remain on stage throughout a seven-minute opus — even though they may not have much more actual dancing to do. The Stepping Tones catalog lists a number of Al Gilbert productions of this type — in ballet, tap, jazz, etc.

Beyond the routine-for-performance discs, Stepping Tones is a large producer of dance records for pure classroom work. Two landmark releases took place during the regime of a former head of the company, Betty Zimmer's previous husband, Lou Silvers, who died in 1954.

If he had accomplished nothing else, Lou Silvers would be entitled to a niche in the Hall of Fame for having composed *April Showers.* But this highly regarded songsmith achieved much more. He was musical director for many Hollywood films (beginning with the first talking picture, Al Jolson's *The Jazz Singer),* the Lux Radio Theatre, and numerous other attractions.

Once Silvers had ventured into the dance record business, he discovered that he was also in the very special world of ballet. "Who is this Cecchetti?" he once asked —a query which led to an "exclusive" of which Stepping Tones is very proud, the set of records presenting the Cecchetti graded system of instruction. These were recorded under the supervision of the Cecchetti Council of America. With the records for each grade (I through V), a Cecchetti syllabus is supplied.

With a clarity possible only to an "outsider" able to see the forest instead of the confusing trees, Silvers came up with another idea. It was so brilliantly simple that he couldn't believe that somebody hadn't done it before. But, it turned out, no one had ever issued a recording in which one could hear pronounced, defined and discussed the French terms one hears in ballet technique classes.

For guidance he sought out Lydia Joel in New York — she was newly appointed Editor of *Dance Magazine.* She, in turn, steered him to California teacher Carolyn Parks and to Muriel Stuart of the School of American Ballet in New York. There followed a series of trans-continental consultations, the result of which was the "Vocal Dictionary of Ballet Terminology" records and instruction book.

Today, Stepping Tones still has a production program which combines straight classroom records and performing routines. Most recent educational item is Al Gilbert's Graded Tap Exercises.

There are thousands of teachers in America who swear by Stepping Tones, and they also have customers in 26 overseas countries who buy everything from the *Nutcracker Suite* to the Rock 'n' Roll arrangement of *Ten Little Indians.* Now and then a far away purchaser gets quite a surprise. Because Betty Zimmer sometimes accompanies her husband on his global trips for Lockheed International, she is able to drop in for a visit with some of the most exotic names on her mailing list. ***END***

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CREATIVE APPROACH *(Cont'd fr. p. 43)*

Pearl Lang, utilizing the technique and style evolved by Martha Graham, has added to or modified the style by bringing to it an emphasis upon flowing transitions and lightness of texture while keeping the psychological thematic modes naturally suggested by the technique itself.

The contemporary dance choreographer not attached to a traditional technique-style has the possibility of creating a new dance style with every composition. However most of these artists prefer to elaborate upon a particular individual attitude which they have found or adopted.

A certain style becomes associated with a particular dancer-choreographer. This makes the description and discussion of the art easier, but it also tends to blind the viewer to the radical changes of style that are sometimes presented. A least common denominator is sought instead of the variety of shifts; so, even as I have mentioned elements in the work of several dancers, I am aware that I have left out the equally important and possibly opposite qualities. For instance, in the work of Anna Sokolow one is tempted not to see the great range of style and form in her dances because she so often works from a dramatic slice-of-life base or utilizes known styles in a satiric way.

My own effort has been to commence each dance from an uncommitted void and let the new concept itself precipitate the body mold, rhythmic structure, space organization, costume and decor as though each new dance were to represent the seed statement of a whole new art. In order to do this I have had to base my technique upon the "animal stance," or the natural or "artless" body. For every direction of movement exhibits a choice and builds a committed shape. Every accent of energy (every shift of degree of tension or length of duration) likewise constructs a "biased" entity, expressive of its attitude. The dance takes shape when the body mold and range of articulation is discovered by means of which the seed idea or theme of the dance can best be rendered. And these molds may then lead of themselves to development in non-objective, dramatic, lyric or even satiric direction.

The vast range of experience and emotion in modern man and modern life challenges the artist to a commensurate range of thought, feeling and stylistic realization. All these differing dance forms of the 20th Century, taken together, express the essential attitude of our modern world of heterogeneous peoples. *END*

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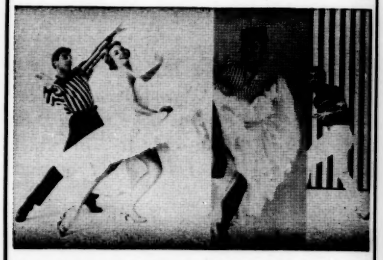

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RECORDS FOR TEACHING

BY GERTRUDE HALLENBECK

As the educational dance record year of 1960 passes in review we can look back on unlimited releases in almost every phase of the dance — with the exception of one — music for Spanish dance. Now one has come along, and it is very welcome.

Danny Hoctor has packaged an attractive LP (No. 3036) under his Dance Records label with twelve selections of "MUSIC FOR SPANISH DANCERS" — supervised by Carola Goya and expertly recorded by Raymond Sachse, concert pianist. Encompassing the principal forms of Spanish dance rhythms, this album offers melodies that rate many an "olé!" The varied rhythmic patterns of the *zapateado*, made by using the heels, balls and soles of the feet in intricate combinations, with the slapping of the hands against the thighs and heels, introduces the 1st band on side 1. A short, unusual, treatment of the traditional "Malaguenas" on band 3 lends itself beautifully to the flowing arm movement that typifies the Andalucian dances and at the same time provides the beginner with set 8 and 24-bar phrases of alternating sustained and percussive rhythms. The familiar lively "Jota Aragonesa" is the third outstanding band on side 1 — however, this is recorded at a very rapid performance tempo and would most certainly have to be slowed down on a variable speed machine for teaching purposes. Completing the first side are Flamenco dances "Como Quieres" and "Polo," plus a bouncy folk tune, "Genil."

A lovely but short work could be choreographed to the classic "Bolero del Robado" on band 2, side 2 — based on alternating groups or solos-using a simple theme step with variations. For two slightly longer pieces, the rolling castanet rhythms on band 1 mark the 12-bar phrases of the traditional "Sevillanas" coplas, and the "Ecos del Albaicin" brings us the fiery gypsy rhythms on band 5.

The first dance that children of Spain learn is the "Farruca." Our children too, will enjoy it, especially the *pitos* or finger snapping that accents the well-defined 2/4 meter on band 6 of side 2.

"Calasura," a light airy selection, and "Clavelico," another fast regional dance, round out a long-awaited album of clear and well-selected Spanish dance rhythms.

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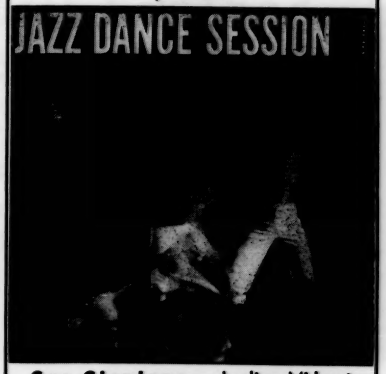

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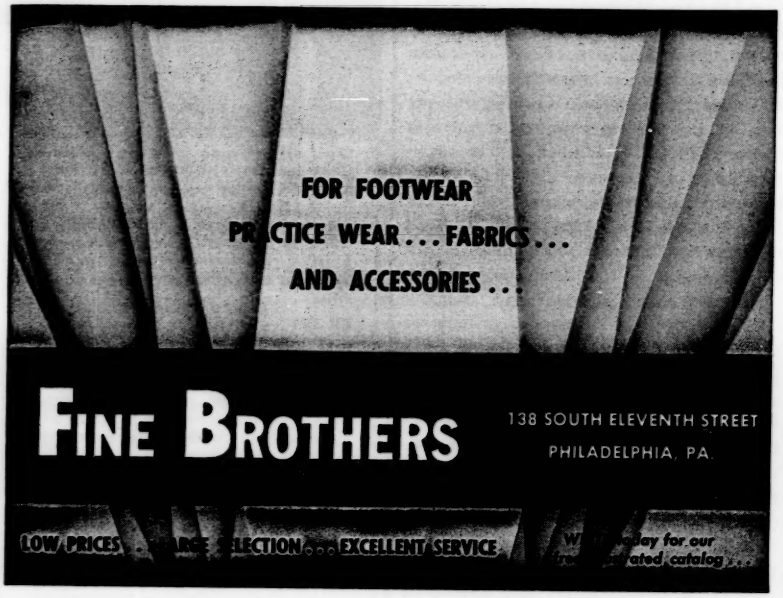

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TAP DANCING, PART IV

BY PAUL DRAPER

The next question I was asked is: *How old should a student be to start studying tap or any other form of dancing?* This question has been asked ever since dancing schools began.

The problem involves several things that must be considered before an answer can be given: 1) Does "how old" refer to time alone, or to physical and psychological growth as well? 2) Is the school dedicated to creating and developing dancers, or to giving recitals and achieving social and economic status in the community? 3) Are the parents interested in the child having a future as a dancer, or acquiring at least some semblance of physical grace and coordination — or is dancing school primarily a means of finding free time for themselves?

It is known that children do not develop at the same rate. Some of us seem to be born mature, or even old, while others never grow much beyond the emotional level of a 10-year-old. Physiques also grow at unequal rates, and boys mature physically quite differently from girls. There are, however, certain constants in bone and connective tissue formation which develop to a certain strain resistance at a fairly similar rate in all normal bodies. While joints and ligaments are forming, they may be bent like the proverbial twig toward a full realization of their potential. It must be kept in mind that the potential varies. Some of us are more flexible than others no matter what kind of training we have. Joints and ligaments must not be strained beyond their capacities, even if this seems fairly easy to do —as it will in a young body.

What constitutes a strain beyond capacity? First and foremost is standing on point, with or without toe shoes, before the joints and ligatures are ready to accept the pressures this involves. This readiness generally occurs between 11 and 13 years of age in girls—provided they have had at least several years of sound preliminary training in ballet. Boys, due to a fortunate combination of esthetic and psychological factors, never have to contend with this problem.

You will note we have spoken of joints and ligatures. Muscles are somewhat different. It is difficult to harm a muscle as such. Muscles respond wonderfully to exercise at almost any age so long as the

movements do not involve undue strain on skeletal structures. An example of such an exercise is the grand battement. Here the thigh muscles may become sore and stiff, but they will not be harmed. The only strain is on the joints and bones of the supporting leg, and in this case it is not severe. On the other hand, the relatively simple exercise of standing in a perfectly turned out 1st position, where frictional contact with the floor enables one to hold a position that the leg muscles alone would not be able to do, can cause irreparable damage to the ankle, knee and hip joints.

There is no space to go into all the movements of dance exercise and divide them into muscle strain and ligament-joint strain. If you are in doubt, ask an orthopedist, and keep in mind that medical science in this fields deals more with the resting than the active body. In all events avoid the spectacular and the amazing. No amount of applause at age 6 is worth the possibility of chronically sore ankles, knees and lower backs later on.

The second part of the question is easy to answer and difficult to do anything about if the answer is that the school is not devoted to creating and developing dancers. Very often it is the only school in the area, and you're stuck with it no matter what. If you are fortunate, your schools will sincerely try to put learning to dance ahead of showing off.

This leads to the last part of the question, the parents' attitude towards a dancing school. If you seriously want to be relieved of some of your responsibility of bringing up your children, then it makes no difference what sort of school you send them to. You will be relieved, and that will be that. It makes no difference in this case what age they are when they start, and whatever happens will happen to you as much as to your children.

If you are really interested in the physical and emotional development of your child, then you will make an effort to see to it that the school is a good one. It will train your child to be able to comprehend, at least, the excitement and beauty of communication and expression that is part of dancing. It can lead your child to begin to understand emotional reality as opposed to gingerbread frippery In this sort of school nothing but enrichment of growth and substance can result even if the student never dances a step professionally. In a sentence, dear parents, it's your baby.

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JACK MITCHELL DANCE MAGAZINE *Staff Photographer*

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SVETLOVA *(Cont'd from page 38)*

your muscles warmed up, they won't respond for you, and you only beat yourself up trying."

Under the influence of Ram Gopal, who (in place of a Spanish dancer) did 150 European performances with her and Alexis Rassine last summer, she has recently added fifteen minutes of yoga routine after her barre. Yoga relaxes the system, she explains. "After this, you are ready to extend yourself to your audience."

As a rule, Svetlova arrives at the theatre three-and-a-half hours before performance. She superintends the setting-up of lighting, inspects the floor and checks all arrangements. After the performance, and reception, she must pack her costumes and make-up and move on. "Often it adds up to the equivalent of an eight-hour office job."

Whenever possible, the concert pianist is Svetlova's husband, Theodor Haig. He has concert tours of his own, but their mutual management tries to get them together as often as possible.

The ballerina can recall playing some cities as often as five times. She is especially pleased when a familiar face welcomes her back. A few years ago, she was interviewed for a school paper by an eager young girl who had seen her performance. Last year in New York, she met the girl again, and was told that her dancing had inspired the young lady to push ahead with a dancing career. It was Broadway musical star Gretchen Wyler.

Marina Svetlova has plans for expanding her schedule to include a full ballet company. "I have appeared all around the country, and given classes all over. I know the wealth of talent among young people that exists in America today. I would like to visit each of the civic ballet companies—which are doing such exciting things—and select the best dancers and the best of their own ballets. It would be a truly national American company."

She hopes to gather the nucleus of such a company this summer, when she teaches at Manchester, Vermont, and to have the company on the road in the fall of 1961.

In the meantime she continues her concert tour, dances and directs for the Delaware Valley Ballet Company, flies to London for television appearances.

Svetlova does wonders in the hectic world of the one-night stand, and has played her part in raising the level of American dance awareness. She does it through a lot of old-fashioned dedication.

END

REVIEWS *(Cont'd from page 27)*

Schaufuss and Margrethe Schanne performed the dreamlike pas de deux with unremitting tragedy. It was a valid approach, but we preferred the sense of adventure when Henning Kronstam and Kirsten Simone danced the same roles.

There was discovery in the way he rolled upon the floor, trying to impede her sleep-laden steps. There was trepidation as he grasped her candle and swung her body in a wide circle of bourrées about him. And there was sadness leading inevitably to tragedy.

Henning Kronstam is an artist in every fibre. His gestures are pure, his dancing energy clearly channelled, his sense of form impeccable. In this work, even when he lay in death upon the floor, the facial expression was translucent, and there was a perfectly modulated repose in hands and body.

In secondary roles of *La Sonnambula* we enjoyed Mette Mollerup's icy Courtesan and Svend Erik Jensen's quietly evil Baron.

Much has been written about the "Bournonville style" — and how the individuality of Danish dancing comes from this training. The truth of this observation was brought home during the Pas de Deux from *Flower Festival at Genzano* enchantingly performed by Fredbjorn Bjornsson and Kirsten Ralov.

On the surface it was a flirtatious peasant interlude. But its delicately interlaced dance patterns constantly challenged the spontaneity of the dancers. Even more important was its lucid differentiation between female and male styles.

The Bournonville concept, plus the astute and tasteful guidance that the company now receives from artistic advisor Vera Volkova, is surely the reason why, in recent years, the Royal Danish Ballet has produced three premier danseurs nobles and why it seems able to grow technically, all the time retaining the "thrill of expectation" in its performing style. *D.H.*

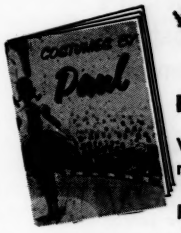
"Orfeo" and "Carmina Burana"
New York City Opera
New York City Center
October 5 and 13, 1960

In a way, Monteverdi's *Orfeo* and Carl Orff's *Carmina Burana* offer a similar choreographic problem. Both are static works in which dance must find its own statement.

Despite its baroque costuming and changes of decor to follow the two-world journey of Orpheus, the Monteverdi work is a staged cantata. For the most part the

(over)

children's character costumes



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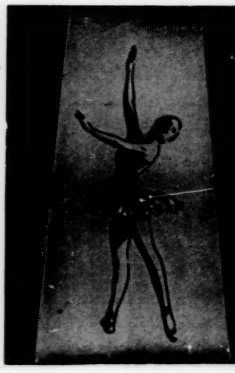

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singers are required to stand still.

The Orff work is a choral piece, with the singers stationed upstage on bleachers and with an occasional soloist or pair of soloists appearing downstage in archways at either side of the stage.

The difference between them was that in *Orfeo* the dance was used profusely but without emphasis, while in *Carmina* the dance was used with profusion and emphasis. Whether the difference came from the fact that John Butler was allowed to stage the entire production of *Carmina*, while Robert Joffrey was confined only to the choreography of *Orfeo*, it is hard to say.

Mr. Joffrey's dancers, led by Jonathan Watts, Francoise Martinet, Carolyn Borys, and Brunilda Ruiz, were by turns sprightly attendants upon the Spirit of Music and demons in the realm of Pluto. And in both instances they did exactly what one would expect sprites and demons to do. Wearing Grecian drapery, they executed pretty arabesques and formed a pleasing framework for the singers. Wearing oversized masks and perfunctorily designed red and black outfits, they hovered and made grasping gestures.

Carmina Burana, with Carmen de Lavallade and Veronika Mlakar repeating their solo roles from last season, and Jonathan Watts and Paul Taylor new in theirs, emerged more strongly defined than when we first saw it. The work shifted skillfully between the intimate, sometimes introspective, phrases for the central figures and the more formalized commentary for the group. Like the music, it created a fused image of Medieval sturdiness and a suave contemporaneity.

In performing style, the only discordant note was Paul Taylor, who seemed determined to resist the balletic shape of what he was asked to do. Jonathan Watts, on the other hand, danced with new-found intensity and freedom, especially in his solo ending with arms thrust fiercely upward.

Miss de Lavallade was a vision, especially in her solo surrounded by six willowy girls. And Miss Mlakar danced more simply, and consequently more effectively, than last year. *D.H.*

Erick Hawkins in "8 Clear Places"
Hunter Playhouse
October 8, 1960

At stage right, a small dark-clad lady crouched. She was surrounded by a battery of sound makers that gave her the aspect of a child in a playpen. Many of the effects that she busily produced were

of playpen origin.

For an adventure called *North Star*, she ruffled Chinese windbells. For *Pine Tree*, she ratcheted a stick along rows of wooden chair-spokes. For *Sheen on Water*, there were little Halloween rattles. During *She and He Snowing*, she tore a piece of crisp paper and vibrated sheets of metal and cardboard. *Rain-Rain* was accompanied by brass cymbals, which she clanged and then waved, as though scooping up errant vibrations.

The sounds that Lucia Dlugoszewski made—and the names that Erick Hawkins gave to his dances—set one to re-living the turn of the seasons in a Walden-like world. It was a season-turn distilled to its sound essences—and further distilled to its visual essences by costume designer Ralph Dorazio. For instance, *Rain-Rain* suggested to him a long black gown with wide-spaced stripes and a green garment appliqued in black and white rectangles. *Sheen on Water* was a headdress of tremulous arching reeds.

And where was the choreographer in this intimacy of sound and design? He was the wanderer, the adventurer . . . thoughtful, aware, but mostly respectful. Throughout, he seemed to be absorbing, rather than reacting. Not one of the images really ignited into spontaneous movement.

The general shape of the dance patterns was modest, pared-down, terre-à-terre. There were overtones of Kabuki in the quick, bent-knee runs, the sudden stamps, the long stillness followed by a single extended foot or a smoothly walked figure-eight. But the pace and choice of movement seemed scarcely to vary from dance to dance.

A second sequence, called *Sudden Snake-Bird*, (Earth-Sky; She-He; Soft-Loud), bore some of the ritualistic overtones of the Southwest. Two boys brought in a stylized snake, which they curved about the stage in great solemnity. These excursions were repeated ad infinitum, alternating with solos for Mr. Hawkins stunningly costumed in a wrapped skirt and tail and wing shapes of stiff lathe.

By the time the suite developed a measure of intensity, five sections had gone by, and Mr. Hawkins had just about lost the attention of his audience.

Barbara Tucker, Kelly Holt, and Kenneth LaVrack were assisting artists. *D.H.*

Vicente Escudero; Pepita and Goyo Reyes and their Spanish Ballet
Carnegie Hall
October 15, 1960

If one looks at Vicente Escudero exactly as he is today — a slim, elderly gentleman whose sharp-angled face resembles the Houdon bust of Voltaire — and if one does not bother with nostalgia at the idea of his second farewell tour, then one can derive a calm pleasure from Escudero's dancing — exactly as it is today.

His is the simple, innerly joyous dancing of the eternal peasant. He clicks his fingernails in a *Garrotin;* he materializes behind his partner in a *Sevilla* and answers her castanet chatter with a single "toc." He sings in a sweet tenor. It is polished performing. And yet in its lack of adornment, it has some of the special pleasure of the peasant dancing for himself or beguiling his partner. As his partner, Carmita Garcia registers that beguilement with incredible newness.

The program organized to surround Escudero and Miss Garcia was a fine one. Leading it were Pepita and Goyo Reyes, both of whom have grown impressively since one last saw them.

Mr. Reyes' technique is sharp, his presence assured. He still tends somewhat to over-project his energy. But when this reaches a final level of containment, he should step into the front rank of today's Spanish dancers. And Miss Ortega is the perfect partner for him. In addition to being beautiful and responsive, she compensates for his occasional lack of warmth.

Their company, which included Olga and Curro Amaya, was nicely balanced. The choreography was modest but carefully staged. And the musical accompaniment, especially by guitarist R. Reguera and singer Domingo Alvarado, was superior. One looks forward to seeing them all again on a stage more congenial than that of Carnegie Hall. *D.H.*

Bhaskar and Company in Dances of India
92nd Street "Y"
October 15, 1960

Bhaskar does not let purist tendencies inhibit him. He presented an evening of colorful and theatrical entertainment, consisting principally of repertory works, that was ethnically uninteresting.

Though his costumes varied from the high, ornate headdress and stiffened skirt of the Kathakali style to the loosely flowing garment of the Manipuri, his dancing remained on a consistent dynamic level, barely marking the distinction between the emphatic gesture of the former technique and the fluid lyricism of the latter.

Bhaskar himself is a most personable young man with a marvelously flexible body and a brilliant smile. If he is tempted to capitalize on these attractions, he

(Cont'd on p. 104)

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BONNIE PRUDDEN

(Cont'd from p. 23)

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Illustrations by The Author

Name..... **Sex**..... **Age**.....

Date.....

Abdominals +				Round back	
Abdominals —				Sway back	
Hip flexors				Flat back	
Upper back				Abdomen out	
Lower back				Pigeon toes	
Flexibility				Flat feet	

Remarks:

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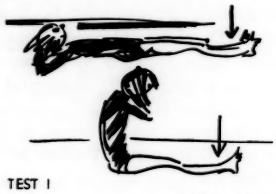
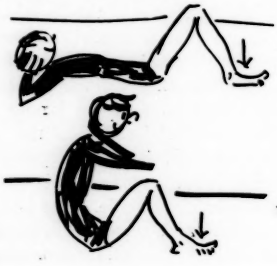
Test No. 1 (Abdominals Plus) *tests the abdominal muscles plus a muscle known as the psoas. Have the student lie supine, hands behind neck. Hold the student's feet down and give the following order: "Roll up to a sitting position." Pass gets 10; fail gets 0.*



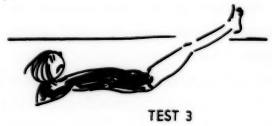
TEST 1

Test No. 2 (Abdominals Without Psoas) *tests the abdominals without the help of the psoas muscle, and is more difficult. Have the student lie down as before, but this time with bent knees. Give the same order. Be sure to hold the feet tight to the floor for support. Same scoring.*



TEST 2

Test No. 3 (Hip Flexors) *tests the hip flexors, or the muscles used in running, jumping, skipping, and most certainly in dancing. Lie supine with legs straight and hands behind neck. Raise the legs 10 inches above the floor. Hold them straight for 10 seconds. Count seconds "one-chim-pan-zee, two-chim-pan-zees," etc. Same scoring.*



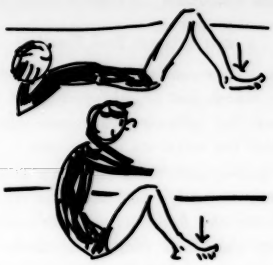
TEST 3

Test No. 4 (Upper Back) *tests the upper back. Have the student roll over to the prone position and place a pillow under his hips, so that a see-saw action can take place. Hold down his feet. Hands should be behind the head. The command is: "Lift your chest up off the floor and hold." Don't let the back arch unduly. He need only clear the floor and hold for 10 seconds. Same scoring.*

TEST 4

Test No. 5 (Lower Back) *tests the lower back. Press the student's chest to the floor and have him raise straight legs above the floor for a 10-second hold. Same scoring.*

TEST 5



Bent knee sit-up

Test No. 6 (Flexibility) *tests the flexibility of the back and hamstring tendons behind the knee. Have the student stand with feet together and knees straight. He should lean down slowly, without bending his knees or bouncing, to touch the floor with finger tips and hold the position for 3 seconds. Failure is measured in the number of inches between fingers and floor. Pass rates "T" for "touch." Permit no warm-up or bouncing.*

TEST 6

CONDITIONING EXERCISES

Most of the failures will probably be abdominal. It is not uncommon to find this particular failure even in good dancers. Improper use of the body can be kept a secret for a long period, usually until a time of emotional stress coupled with heavy physical effort exposes it through back pain.

Bent-Knee Sit-Up

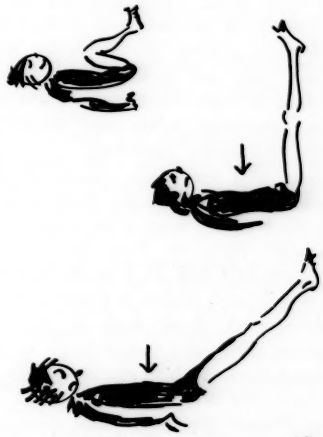
An exercise that yields great returns in abdominal strength, and should be a part of every warm-up, is the "bent-knee sit-up."

Assume the position used for test No. 2. If the student has failed, he can't sit up in this position, so help him into the sitting position and have him roll slowly down. When he can do 10 slow roll-downs, he should be able to do at least one roll-up. If the class does this exercise together, divide them in half so that one group can hold the feet of the other.

Spine Down Stretch

If a student fails the hip flexor test, he will not dance anywhere near as well as he could if this area were strong. All sway-backs will arch their backs markedly during the test, even if they pass. This undue arching also indicates weakness. The best exercise for this area is the "spine down stretch," which is wonderful for warm-up as well.

Lie flat on the floor and then draw the knees up close to the chest. Relax. Straighten legs so that the body forms a right angle. During the bent-knee and right angle position, the spine should be kept tight to the floor without any difficulty. Drop the knees to the chest and relax. The second time the legs are stretched, lower them about 6 inches, but keep the spine on the floor. Drop back to the relaxed position. On the next extension drop the legs lower, but keep the spine down. When you reach a point where you can no longer hold the spine down, go back to the last successful extension. Do 10 extensions at that angle.



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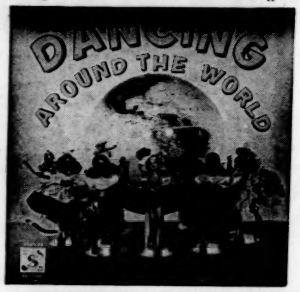

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BONNIE PRUDDEN *(Cont'd from p. 61)*

Upper & Lower Back Exercises

The upper and lower back tests are rarely failed, but should you have a failure, use the following exercises. They are excellent for warm-up in any case.

Lie prone with arms and legs stretched. Raise the left arm and then the right. Do not rotate the body for greater ease. Try to keep the chest facing the floor. After you have alternated 8 repetitions for each side, go on to the leg lifts. Raise each leg straight out of the hip. Alternate 8 to each side. Finally add a coordination excercise in which you lift the right arm and left leg, then the left arm and right leg. Eight repetitions for each combination.

Back Strengthener

Standing Flexibility Bounces

The dancer rarely fails the flexibility test, but almost 50 percent of America's children do. (It is known that strength plus flexibility and proper timing yield coordination. It is regrettable that only gymnasts, swimmers and track coaches seem to be aware of it.) Should the test be failed, stretches one day a week in class will not be enough to correct the lack. Inflexibility is not due to body structure, but to emotional tension and insufficient physical outlet to permit balance. If you impress upon your students that these exercises should be done daily, and often each day, good results will follow. One other point. These exercises should not be used at the very start of the class, since warm muscles are 20 percent more efficient than cold muscles. Swing warm-ups help to make the muscles warm and loose, preventing injury and permitting easier and greater stretching.

Stand with feet apart, hands clasped behind back. Keeping the back straight and the head up, bounce the upper body downward from the hips. Be sure the knees are held stiff. Do 8 to the center, 8 left and 8 right. Return to center position.

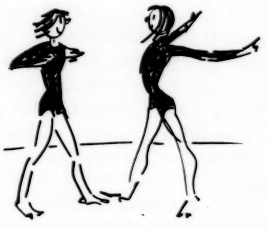
Keeping the lower body in the same position, allow the upper body to fall forward from the hips and hang relaxed. Be sure that arms, hands and neck are limp. Bounce the upper body downward 8 times center, right, and left.

Flexibility Bounces

Chest & Back Muscle Strengthening

It takes no test to recognize the "round back." It usually accompanies a timid or fearful nature, or considerable tension. The child begins early in life to hide by pulling in his chest and rounding his shoulders. After awhile the chest muscles foreshorten and the ever-stretched back muscles lose power. The cure is chest muscle stretch and back muscle strengthening.

Stand with feet apart and bent arms out to the side at shoulder level. On the 1st count, snap the elbows back; on the 2nd, spread the arms wide. Do 8 repetitions of this set, then go on to another exercise to rest the back and chest, and return to this exercise twice more.



Chest & Back Strengthening

There is nothing like the repetition of good basic movement to produce perfection. If the teacher can inspire students to perform these few exercises daily, posture and fitness levels will definitely improve. There will also be an additional advantage, one of which every teacher will gladly approve: the students will dance as they never could before.

(more next month)

PRACTICALLY SPEAKING *(Cont'd f. p. 25)*

Through a magazine advertisement, he won his first job, as a summer theater apprentice, at Blauvelt, N. Y., in 1946. Working hard at everything but acting, he recalls having only one bit part. While he spent more time carrying scenery and emptying garbage than emoting, he feels this kind of training has one invaluable aspect: If you survive it, you really love the theatre.

This love received strong stimuli from his early upbringing. "As part of our European background, my sister and I were sent every Saturday in winter to the Shubert Theatre in New Haven, a tryout town where we got to see everything." In the summer off-season, in lieu of theatre there were weekly outings of which the main features were music and dancing.

"There's a large Lebanese colony in Waterbury," he explains, "and we used to observe the traditional outings with a great deal of folk dancing and singing." These *Mahrajan* (get-togethers for food, drink, dance and music) were picnic-style affairs climaxed by the *Debke*, similar to the Hebrew *Hora*, out of which most other Lebanese dances stem.

It was at the suggestion of an actress in the Blauvelt stock company that Haddad started to study dancing. "She suggested ballet, so I went to Ballet Arts and started class with Antony Tudor and Margaret Craske, who were teaching there then." This was in 1947, and Haddad was 19. "I had a tight body, and it was hard for me, but I was in a class in which everybody seemed to have started late and I wasn't particularly aware of difficulties. I think that when one is involved or intense about something, one doesn't feel aware of starting late."

Haddad still studies today, mostly ballet, which he "took intensively from 1947 to 1950," but interspersed at various periods with jazz, modern (at the New Dance Group) and tap, which he never studied but "picked up" on his first TV program. "Television was in its early stages then, and nothing was as difficult as it is now. I went to an audition on neophyte's nerve and got the job." The job was a thirteen-week series of weekly "Holiday Hotel" shows with Don Ameche (circa 1949) in which the dancing was easy—"it required a lot of tap, which I was able to pick up and fake, background dancing, pantomime, entrances and exits. I received $85.00 a week." The show led to a summer package of *On Your Toes* and other odd TV jobs.

Then in 1954, appearing in his first Broadway show, *By the Beautiful Sea*, Helen Tamiris, choreo., he unfortunately contracted hepatitis and was placed on doctor's orders not to dance for one year. Frustrated, he and an ensemble dancer called Sygne created a night club act, and "that was my stimulus to choreograph."

After a season as dancer with the St. Louis Municipal Opera Co. in summer musicals, Haddad joined the Charles Weidman Company, then in its last season at New York City Center, did a package of *Gentlemen Prefer Blondes*, and a season at Valley Forge Music Theatre (1956). He was directed twice by choreos. "who turned out to be particularly easy to work with as directors": James Nygren in an Equity Library Theatre production of "*Best Foot Forward*, and Boris Runanin at Valley Forge.

The '56 ELT Showcase was Haddad's first real chance to choreograph. *Variety* "gave it a very good write-up, and it was generally well received critically."

Though Mr. Haddad has come a long way from ELT, he has yet to choreograph his first Broadway show. Meanwhile, between TV commercials and live industrials, he works at concerts and revues. Recently returned from Europe, where he optioned an English musical for possible off-Broadway presentation this winter, he packaged *Leidsedwarsstraat, Cher Ami* in Amsterdam, presented (with David Harris) a Nov. 13 92nd St. "Y" concert in New York, and has a number of industrial shows in the offing.

Though he does not yet wish to release specific calls for coming projects, he advises that dancers who are interested in being added to his files are welcome to mail him credits. Without determining specific roles and types as yet for the off-Broadway project, *Girl on the Ostrich*, he says that the missionary story, set in Africa, calls for a mixed cast, with most of the ensemble colored, plus a few "very English" roles. He is especially interested in hearing from Negro performers, including children.

Mr. Haddad says that in a dancer "I look mostly for a sense of security about performing. It's not hard to get a dancer with technique and flexible training—it's a question of whether or not they are ready for performance. Even being the wrong type can be overlooked when the dancer projects to the point where you can't ignore the projection." He also "always looks for ballet technique, but combined with a psychological make-up for other forms."

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ROYAL ACADEMY *(Cont'd from page 40)*

are involved in the affairs of both, the RAD is not to be confused with the Royal Ballet School in London, training institution for the Royal Ballet. In fact, the RAD —despite its enormous influence in ballet education — does not have a student-level school at all. It directly operates only a three-year Teacher Training Course, and the annual summer time "Special Weeks," similar to the conventions of teacher organizations in the U.S.A.

The Academy has a "no talent wasted" system. Ballet in Education Examiners are authorized to "star" outstandingly gifted pupils they see in the course of their tours. "Starred" youngsters are invited to be brought by their teachers to appear in a special class observed by the RAD Board, who then give a critique of the pupils' potentialities. They are entitled to be re-examined each year until it is determined whether it should be recommended that they undertake more serious study. This "discovery" process has brought forth numerous candidates for professional schools who have subsequently been signed by ballet companies.

Considered in levels, the Academy's activities begin with its largest operation—conducting of examinations based on the previously mentioned Ballet in Education syllabus for the young amateur. Those examinations are graded from Primary (ages 6 to 7) through Grade V (ages 14 to 16). A recent RAD Gazette announces the establishment of still another syllabus, called "Ballet in Further Education"—for pupils over 14 who have passed Grades IV or V who do not have professional aims but who would like additional theoretical and practical knowledge.

Those instrumental in the formulation of syllabi now in use have been Arnold Haskell, Chairman of the RAD's Educational Committee, Ninette de Valois and Tamara Karsavina.

Students training seriously for the stage, or those preparing for the teaching profession, work within the framework of the RAD's Major Examinations — graded as Elementary, Intermediate, Advanced or Solo Seal.

Members of the RAD are categorized as Student Members, Members, Associates, and Licentiates. Licentiates are limited to those who complete the three-year Teacher Training Course held at the RAD's College on Addison Road in London.

Boys are by no means forgotten in the RAD's system. There exists a separate syllabus called "Dancing for Junior Boys" (ages 9 to 13), which is taught in many

general education schools as well as in ballet studios. Schoolmasters praise its effectiveness in developing concentration, coordination of thought and movement, quickness of response — to say nothing of its contribution to better cricket!

Betty Goodman tells about a boy pupil who started with her in England when he was five. Originally his father had sent him to dancing school to help his football, but the boy's ballet work was of such calibre that he won an RAD scholarship at the Royal Ballet School. At graduation time he found that he had to decide between two job offers, one in dancing and one with a football team. Dancing won out —and 18-year-old Kenneth Mason is currently touring North America with the Royal Ballet.

Extensive use is made, in Britain and overseas, of the RAD's program of ballet training especially designed for athletes, and there are many hurdlers, high-jumpers and discus throwers who owe at least some measure of their success to dancing. In January, the Academy publishes a book, *Ballet Exercises for Athletes.*

A very special appreciation of the value of ballet education for young people who do not aim to be professionals is a gift of insight one doesn't somehow expect to discover in a glamorous and busy prima ballerina. One star who surprises by revealing a thorough understanding of such non-professional training, and who is charmingly articulate on the subject, is Dame Margot Fonteyn de Arias.

The Royal Ballet's great ballerina, whom we know as the definitive Sleeping Beauty or as the exquisite Ondine, happens also to be the current President of the Royal Academy of Dancing. Having been privileged to hear her speak in London at several RAD Annual General Meetings, this writer can attest to the fact that Fonteyn is no mere figurehead, but rather an active, knowledgeable and efficient RAD President.

When Dame Margot was performing at the Metropolitan Opera this fall, a group of New York dance leaders were invited to a tea where they had the opportunity to hear Fonteyn explain the Academy's structure, aims and world-wide activities. A second speaker was the Royal Ballet's director, Dame Ninette de Valois, who finds the time to serve also as an RAD Vice-President.

On this occasion one almost forgot that the guests of honor were celebrities of the theatre—so great was their enthusiasm for work with the young non-professional.

END

SHOPPING GUIDE

Books:

Ballroom Dance Magazine	57
British Ballet Org.	19
Chalif Publications	59
Dance Mart	23
Dance Notation	59
Graded System	58
Music Publishers Holding Corp.	
Studio Management	58
Tap Notation	55
N. Tsoukalas, Spanish Technique	59
25 Years American Dance	56

Classified: 66

Dance Routines:

Ann Dansetts	59
Danny Hoctor	52
Jay Dance Notation	19
Rozanas	55
Jack Stanly	19
Varady	59

Dance Footwear and Accessories

Advance Theatrical Co. (Leo's)	124
Baum's	22
Ben & Sally	61
Bonnie Prudden	15
Capezio	2
Chatila	66
Chicago Theatrical	25
Curtain Call Costumes, Inc.	54
Dance Fashion	63
Danskins	8
Fine	54
Herbet	63
Hinote	64
Hollywood Dancewear	63
Irene's	63
Kling's	54
La Ray	66
Loshin's	58
Mack's Taps	62
Maurice Dancewear	26
Modern Youth	52
Paul's Costumes	57
Selva	123
Serbin	54
Star Costumes	62
Style Queen	52
Tigniere	62
Trep Art	55
Wolff—Fording	64

Fabrics:

Advance Theatrical Co. (Leo's)	124
Algy	25
Associated	50
Baum's	22
Circle	56
Dazian's	7
Fine	54
Kalmo	63
Maharam	26
Samuelson	53
Kate Shea	55

Miscellaneous:

DM Binder	55
DM 1961 Calanders	67
Colorartex Inc.	56
Contemporary (Films)	17
DM "Gallery"	52
DM Christmas Cards	118
DM Picture Albums	53
Flatow (Photographer)	50
Freyman (Photographer)	13
Glodell (Castanets)	60
Gordon Novelty	63
Lanvin	9
Mitchell (Photographer)	65
Rembrandt (Films)	17
Russian Tea Room	12
H. W. Shaw (Gifts and Prizes)	53
Subscription Coupon	50
Tesoriere (Ballet Minatures)	56

Records and Record Players:

Advance Theatrical Co. (Leo's)	124
Choreo Records	66
Dance Records (Danny Hoctor)	52
Kenn Records	53
Malament (Modern Dance)	59
Marlos Ballet Records	56
Orion	53
Russell Records	58
S & R	123
Stanly Practice Records	19
Starway	61
Statler Records	62
Statler Records (H. B. Shaw)	53
Stepping Tones	24
Washington Records	60

School Listings: 120, 121

Teacher Dance Organizations:

American Society	10
Cecchetti Council	10
Chicago Nat'l Ass'n of D.M.	10
Dance Educators of America	10
Dance Masters of America—NYC	11
National Academy of Ballet	13
Nat'l Ass'n of Dance and Affiliated Artists	27
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BALLET THEATRE *(Cont'd from p. 31)*

restrictions if they chose to go places individually (unlike tourists, who must get travel permits from one city to another).

As the company traveled south to Tiflis, eating became more troublesome as the food became spicier in this semi-Oriental city. Mr. Cerrone doubled as "mess sergeant," pleading with the hotel cooks to go lightly with the seasoning.

In contrast to early-to-bed Moscow, there were receptions after each Tiflis performance, with the buoyant Georgian dancers as self-appointed toastmasters and entertainers. The climax of a Georgian party is the passing of the *tamadan*, a gigantic flat goblet of wine, to be drained by each guest in turn. "After a few nights of this, we were substituting cherry lemonade."

With a visit to a Georgian collective farm — where the food, fresh from the earth, was a joy—the Russian hosts combined a stopover at Stalin's birthplace. Mr. Cerrone, with Youskevitch, Pat Wilde and some Russian friends, took a day's fishing trip to Armenia, frying the fish themselves for their dinner.

Vakhtang Chabukiani, head of the Tiflis Opera Ballet, twice winner of the Stalin Prize, and once acclaimed as Russia's greatest male dancer, paid the company much attention. During the two weeks they were there, Chabukiani, by arrangement with Lucia Chase, restaged the second act of the company's *Giselle* according to the Russian version. He also personally coached Maria Tallchief for her coming debut in the title role. If there are no governmental delays, it is expected that Chabukiani will come to the United States in January to complete the staging. He also plans to appear with the company several times in the role of Albrecht.

The brothers of both Michel Fokine and George Balanchine came to see performances in Tiflis. (The latter, on meeting Maria Tallchief, said, "Now I know why George married you.")

The most wonderful audiences of all were found at the Dom Promkooperazi in Leningrad, says Mr. Cerrone. And the sightseeing Americans enjoyed endless walks through this historic city. The Americans found familiar faces among Leningrad dancers they had met at a Helsinki reception in 1958.

Though most socializing with Russian artists was organized in large groups, compared with individual friendships the dancers have made at other times in Western countries, several dancers made personal contacts. Glen Tetley and Ady Addor were invited by prima ballerina Natalya Dudinskaya to a Leningrad Wedding anniversary party and there greatly enjoyed an exchange of ideas. Tallchief was invited to the home of Chabukiani.

While Russians compare Tiflis to Southern California and Leningrad to Paris, they think of Kiev as another Chicago, according to Mr. Cerrone. The small stage of the Palace of Culture there presented some technical difficulties, but the ballets were well received. Igor Youskevitch, who spent his boyhood years in Kiev, sought out the building where he had lived, the court where his father had been a judge, and the Ukrainian women's college where his mother had studied.

The final stand was back in Moscow at the giant, oval-shaped Sports Palace, rostrum for many Soviet political meetings. And Premier Khrushchev was an unexpected guest at the televised closing performance on October 23.

U.S. Ambassador Llewellyn Thompson, who was not present, was telephoned and, informed of Khrushchev's arrival, rushed to the scene, not even taking time to change from sports jacket to dress clothes. Khrushchev had apparently arrived during *Les Sylphides*, and stayed to see the *Black Swan Pas de Deux*, *Combat* and *Bluebeard*. During intermission he sent a note to Miss Chase asking her and a group of dancers to join him for supper in the room behind his box. Attending, in addition to Miss Chase and her assistant, Charles Payne, were Maria Tallchief, Erik Bruhn, Lupe Serrano and her husband-conductor Kenneth Schermerhorn, and John Kriza. The party lasted and lasted, and when the group finally joined the rest of the company at the post-finale party at the Ukrainian Hotel, spirits were running very high.

Happy and exhausted, the Americans flew to Amsterdam the next day, where KLM provided a luncheon feast that included "all the salad we could eat." They also arranged for a boat trip through the Dutch canals and for a sumptuous vegetable dinner.

The flight to New York ended at Idlewild on the morning of October 25, which Mayor Wagner proclaimed American Ballet Theatre Day.

The company, after a brief rest period, starts rehearsals this month for a forty-seven-city American tour which starts January 15.

Now approaching its majority, American Ballet Theatre celebrates its twenty-first anniversary on January 11. We wish it a very happy birthday and offer our congratulations! *END*

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Separate picture-page for each month . . .

1. Violette Verdy & Edward Villella
2. Marc Breaux, Swen Swenson & George Reeder
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4. Carol Lawrence
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6. Francoise Martinet, Marie Paquet, Nels Jorgensen & Brunilda Ruiz
7. Augie & Margo
8. Ady Addor
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Lucia Chase *and* **Oliver Smith,** *Directors*
Company of One Hundred
Symphony Orchestra

DIRECT FROM TRIUMPHANT RUSSIAN TOUR

American Ballet Theatre Itinerary — United States Tour — January 15 to March 25, 1961

Jan.	15 M & E	Newark, N. J.
	16 E	Hartford, Conn.
	17	———
	18 E	Boston, Mass
	19 E	" "
	20 E	" "
	21 M & E	" "
	22 E	Providence, R. I.
	23 E	Albany, N. Y.
	24	———
	25 E	Pittsburgh, Pa.
	26 E	Columbus, Ohio
	27 E	Youngstown, Ohio
	28 E	Cleveland, Ohio
	29 M	Cleveland, Ohio
	30 E	Detroit, Mich.
	31 E	" "
Feb.	1 E	Lafayette, Indiana
	2 E	Chicago, Illinois
	3 E	" "
	4 M & E	" "
	5 M & E	Chicago, Illinois
	6 E	Madison, Wisconsin
	7 E	" "
Feb.	8 E	Milwaukee, Wisconsin
	9 E	" "
	10	———
	11 M & E	St. Paul, Minnesota
	12 E	Cedar Falls, Iowa
	13 E	Des Moines, Iowa
	14 E	Omaha, Nebraska
	15 E	Wichita, Kansas
	16	———
	17 E	Independence, Kansas
	18 E	Kansas City, Mo.
	19 M	KansasCity,Mo.
	20 E	Norman, Oklahoma
	21 E	Tulsa, Oklahoma
	22 E	Dallas, Texas
	23 E	" "
	24 E	Waco, Texas
	26 M & E	Houston, Texas
	27 E	" "
	28 E	Austin, Texas
Mar.	1 E	Beaumont, Texas
	2 E	College Station, Texas
	3	———
Mar.	4 M & E	Little Rock, Ark.
	5 E	Fayetteville, Ark.
	6 E	Memphis, Tenn.
	7 E	Birmingham, Ala.
	8 E	Thomasville, Ga.
	9 E	Orlando, Florida
	10 E	Miami Florida
	11 E	" "
	12 M & E	Miami, Florida
	13 E	Tampa, Florida
	14 E	Savannah, Ga.
	15 E	Columbia, So. Car.
	16 E	Charlotte, No. Car.
	17 E	Greeensboro, No. Car.
	18 E	Baltimore, Md.
	19 M	Baltimore, Md.
	20	———
	21 E	Richmond, Va.
	22 E	Philadelphia, Pa.
	23 E	" "
	24 E	Norfolk, Va.
	25 E	Harrisburg, Pa.

Tour Direction: General Artists Corporation, 640 Fifth Avenue, New York 19, N. Y. CIrcle 7-7543

DANCE MAGAZINE ANNUAL DIRECTORY OF DANCE ATTRACTIONS, CHOREOGRAPHERS AND LECTURERS

"We were able to add seventeen dates to our tour because of inquiries which came from our listing in your Directory . . . The profession owes you a vote of thanks for this service," says a letter from the head of an East Coast ballet group.

Another, from a producer of Las Vegas shows, states, "The Directory of Dance Attractions has been a tremendous aid in locating special acts. This is a most worthwhile *Dance Magazine* service."

The director of a California modern dance company wrote, "I would like to join the many who have congratulated you on your efforts in publishing an annual Directory. It is filling a gap which has existed far too long."

We have received many such letters accompanying the data sent in by readers for this 1960 edition. Until the publication of our first Directory, two years ago, there was no single place where someone looking to book dance talent could get a fairly accurate idea of what was available.

In the following fifty pages readers will find more than 600 listings. This year's Directory is three times as large as our first one. It is hoped that this annual service feature will make impresarios, local bookers, television, film and club producers more and more aware of the rich dance material available, and where it can be located. (To be doubly sure our efforts are well utilized, we have made a special mailing of this issue of *Dance Magazine* to leading managers and bookers of entertainment talent from coast to coast.)

Please note that in this Directory all listings have been limited to professionals. Omitted are individual dancers — no matter how famous or how gifted — who do not have a prepared "attraction." All listings are of companies, soloists, choreographers or lecturers who have a specifically formulated program or "specialty" which is immediately usable.

It is our hope that this Directory, which is compiled with the cooperation of those in the dance field, will grow more and more complete each year. Any professional dance attractions which are not listed herein are cordially invited to furnish us with information to be included in next year's edition.

AGENCY KEY

Complete titles and addresses for agencies abbreviated in Directory listings:

ASHLEY-STEINER AGENCY: 449 So. Beverly Dr., Beverly Hills, Cal.; 579 5th Ave., NYC 17.

HAL BELFER ENTERPRISES: 465 So. Detroit St., Los Angeles 13, Cal.

COLUMBIA ARTISTS MANAGEMENT: 165 W. 57, NYC 19; 427 W. 5th St., Los Angeles 13, Cal.

GENERAL ARTISTS CORP. (GAC): 640 5th Ave., NYC 19; 9025 Wilshire Blvd., Beverly Hills, Cal.

NINA GORDANI: 333 Central Park West, NYC 25.

HUROK ATTRACTIONS: 730 5th Ave., NYC 19; 427 W. 5th St., Los Angeles 13, Cal.

WILLARD MATTHEWS CONCERT MANAGEMENT: 200 E. 36, NYC 16.

MERCURY ARTISTS CORP.: 730 5th Ave., NYC 19.

WILLIAM MORRIS AGENCY: 1740 Broadway, NYC 19; 151 El Camino, Beverly Hills, Cal.

MUSICAL ARTISTS: 119 W. 57, NYC 19.

MUSIC CORP. OF AMERICA (MCA): 598 Madison Ave., NYC 22; 9370 Santa Monica Blvd., Beverly Hills, Cal.

NATONAL CONCERT & ARTISTS CORP.: 711 5th Ave., NYC 22; 427 W. 5th St., Los Angeles 36, Cal.

IRWIN PARNES INDEPENDENT CONCERTS & ARTISTS: 5525 Wilshire Blvd., Los Angeles 36, Cal.

PAUL SZILARD PRODUCTIONS: 250 W. 57, NYC 19.

TELEVISION ARTISTS CORP.: 527 Madison Ave., NYC 22.

WEST COAST ARTISTS: 5959 Franklin Ave., Hollywood 28, Cal.

JULES ZIEGLER: 545 5th Ave., NYC 17.

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WRITE ARTHUR ZINBERG
66 COURT ST., BROOKLYN 1, N.Y.
TRIANGLE 5-1331.

DIRECTORY OF DANCE ATTRACTIONS

A

PAT ADAIR: Ballet, tap, acrobatic, soloist: Booking, Jules Ziegler.

ALVIN AILEY & CO.: 10-15 dancers, singers & musicians, tape & piano accompaniment: Modern repertoire: Rep., Normand Maxon, 405 E. 54, NYC 22.
(Advs. pp. 78 & 79)

BILLY ALBERT & THE AUDREY SISTERS: Specialty dance act: Booking, Wm. Morris.

FRANCES ALENIKOFF: Choreographer-dancer: Varied programs, solo or with 2 dancers: Dir.,

AVIV THEATRE OF DANCE & SONG: 3 dancers, 2 musicians: Biblical, Chassidic, Israeli dance themes: Pers. mgr., Martin Freedman, Lilith Prods., 345 E. 42, Paterson 4, NJ.
(Adv. p. 87)

ROD ALEXANDER: Choreographer-dancer: Booking, Wm. Morris.

ALLEGRO AMERICAN BALLET CO. (Robert Lunnon & Doreen Tempest, Dirs.): Classical & contemporary repertoire: Rep., Howard R. Will Concert Mgt., 332 So. Michigan Ave., Chicago, Ill.

ALICIA ALONSO: Ballerina: Guest appearances with symphs., ballet co's: Address, Apto 61, Calle L #107 Vedado, Havana, Cuba: Rep., Betty Ferrell, 525 So. Greenway, LA 51, Cal.

AIDA ALVAREZ: Choreographer-soloist: Address, 7 E. 85, NYC 28.

AMERICAN BALLET THEATRE: 50 dancers (Co. of 100 with orch. & technicians): Diversified repertoire from classics to modern: Address, 1790 B'way, NYC 19: Booking, Ed Rubin, GAC.
(Adv. p. 68)

AMERICAN MIME THEATRE: (Paul J. Curtis, Dir.): 6-7 performers: Varied repertoire of 30-min. mime plays: Address, 192 3rd Ave., NYC 3.

AMERICAN NATIONAL DANCE CO.: See STEPHEN PAPICH.

NILA AMPARO: See LUIS OLIVARES.

AMRITA: See AMUN RAM & AMRITA.

ANDREA DANCERS: Specialty dancers: Rep., GAC.

THOMAS ANDREW: Choreographer: Address, 66 E. 83, NYC 28.

JON ANGELO: Choreographer-director-producer: Rep., Sidney Gordon, Howard Shipley Agency, 9163 Sunset Blvd., LA, Cal.

MARY ANTHONY DANCE THEATRE: 7-14 dancers, pianist or tape accompaniment: Contemporary dramatic, lyric & comedy repertoire: Booking, Tom Skelton, c/o Anthony, 61 4th Ave., NYC 3.

DONN ARDEN: Choreographer: Address, 6230 Sunset Blvd., H'wood 28, Cal.

ARNAUT: See JANIK & ARNAUT.

GEORGE ARNOLD DANCE & ICE ATTRACTIONS: Night club specialty: Rep., Hal Belfer.

BARRY ASHTON: Dancer-choreographer: Rep., MCA, Bev. Hills, Cal.

HARRY ASMUS: Choreographer-ballet master: Address, Av La Salle, Qta Alpina, Los Caobos, Caracas, Venezuela: Mgt., Joseph Wilson, 348 W. 56, NYC 19.

ASOKA: See SUJATA & ASOKA.

CHARLES ATKINS: See HONI COLES & CHARLES ATKINS.

AUDREY SISTERS: See BILLY ALBERT & THE AUDREY SISTERS.

BOB AUDY: Choreographer: Address, 12 W. 44, NYC 36.
(Adv. p. 112)

AUGIE & MARGO: Specialty dancers (theatre, club & hotel): Booking, MCA.

AVIV THEATRE OF DANCE & SONG: See FRANCES ALENIKOFF.

B

GLADYS BAILIN: Choreographer-dancer: See ALWIN NIKOLAIS DANCE CO.

JACK BAKER: Choreographer: Booking, MCA, Bev. Hills, Cal.

BALLET CELESTE: Classical & contemporary repertoire by co. of young dancers: Booking, Dorothy Clifford, 1638 Market St., San Francisco, Cal.

BALLET DE CORONA DEL MAR (Angiola Sartorio, Dir.): Rep., Irwin Parnes.

BALLET DES ETOILES DE PARIS-MISKOVITCH: 8 dancers, 2-piano accompaniment: Classical & contemporary repertoire: Rep., Paul Szilard.

BALLET QUARTETTE: See ANDRE EGLEVSKY.

BALLET RUSSE DE MONTE CARLO: 40 dancers, 20 musicians: Classic & contemporary repertoire: Address, 120 Madison Ave., NYC 16: Booking, Kenneth Allen, 125 E. 63, NYC 22.

BALLET THEATRE: See AMERICAN BALLET THEATRE.

BALLETS AFRICAINS: See LES BALLETS AFRICAINS.

BALLETS MODERNES DE PARIS: See LES BALLETS MODERNES DE PARIS.

ALAN BANKS: Ballet choreographer: Address, Brooklyn Academy of Music, 30 Lafayette Ave., Brooklyn 17, NY.

MAGGIE BANKS: Dancer-choreographer: Address, 1417½ No. Laurel Ave., H'wood, Cal.

ROBERT JOFFREY BALLET

COMPANY OF 25 / ORCHESTRA

1961 SOLDOUT TOUR *

Hempstead, L. I., *Jan. 22*
Huntington, L. I., *Jan. 23*
Hanover, N. H., *Jan. 24*
Pittsfield, Mass., *Jan. 25*
Seaford, Del., *Jan. 27*
Dover, Del., *Jan. 28*
Norfolk, Va., *Jan. 30*
Rocky Mount, N. C., *Jan. 31*
Raleigh, N. C., *Feb. 1*
Columbia, S. C., *Feb. 2*
Savannah, Ga., *Feb. 3*
Columbus, Ga., *Feb. 4*
Brunswick, Ga., *Feb. 6*
Orlando, Fla., *Feb. 7*
Lakeland, Fla., *Feb. 8*
Winter Haven, Fla., *Feb. 9*
West Palm Beach, Fla., *Feb. 10*
Daytona Beach, Fla., *Feb. 11*
Ft. Myers, Fla., *Feb. 13*
Miami, Fla., *Feb. 14*
Miami Beach, Fla., *Feb. 15*
Clearwater, Fla., *Feb. 16*
Albany, Ga., *Feb. 17*
Pensacola, Fla., *Feb. 18*
New Orleans, La., *Feb. 20*
Hammond, La., *Feb. 21*
Natchitoches, La., *Feb. 22*
Vicksburg, Miss., *Feb. 23*
Montgomery, Ala., *Feb. 24*
Anniston, Ala., *Feb. 25*
Chattanooga, Tenn., *Feb. 27*
Springfield, Ill., *March 2*
Bloomington, Ill., *March 3*
Waukegan, Ill., *March 4*
Chicago, Ill., *March 5*
Milwaukee, Wis., *March 6*
Benton Harbor, Mich., *March 7*
Saginaw, Mich., *March 8*
Detroit, Mich., *March 11*
Buffalo, N. Y., *March 13*
Rome, N. Y., *March 14*
Utica, N. Y., *March 15*
Elmira, N. Y., *March 16*
Allentown, Pa., *March 17*
Atlantic City, N. J., *March 18*

PHOTO BY ZACHARY FREYMAN DESIGN BY LEARO

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DIRECTORY OF DANCE ATTRACTIONS

MAGANA BAPTISTE & CO.: 5 dancers, 2 drummers: E. Indian repertoire: Address, 678 Turk St., San Francisco 2, Cal.

JOSE BARRERA: Flamenco dancer: Rep., Musical Artists.
(Adv. p. 78)

BARRY TWINS: See JUDY MARTINI.

RICHARD BARSTOW: Choreographer: Address, 121 E. 54, NYC 21.

BASILIO & MARIA: Nightclub Flamenco dancers: Address, Basilio Poulos, 203 So. Milby, Houston 3, Texas.

JACK BEABER: Dancer-director-choreographer: Rep., Don Wortman, 60 W. 46, NYC 36.

TALLY BEATTY & CO.: 10 dancers, recorded & singing accompaniment: Primitive, modern jazz repertoire: **TALLY BEATTY:** Choreographer: Address, 448 W. 54, NYC 19.

RALPH BEAUMONT: Choreographer: Rep., Richard Seff, MCA.

LEE BECKER: Dancer-choreographer: Rep., MCA.

MARTA BECKET: Mime, soloist, tape accompaniment: Rep., Phil Tippin, Nat'l Concert & Artists Corp.
(Adv. p. 104)

RUTH BECKFORD & CO: 3 dancers, 3 drummers: Primitive dance programs (Africa & Haiti): Rep., Margaret Weill, 850 Santa Ray Ave., Oakland 10, Cal.

JOHN BEGG: Choreographer: Address, Ballet Theatre School, 1030 Euclid, Cleveland, Ohio. **HAL BELFER:** Choreographer-director-producer: Address, 465 So. Detroit St. #405, LA 13, Cal.

FANCHON BENNETT: See DIRECTIONS IN DANCE.

FRED BERK DANCE CO.: 8 dancers, folk singer: "A Trip Around the World" program for children (dances from Austria, Yugoslavia, Sweden, France, etc.): Rep., Briggs Mgt., 1475 B'way, NYC 19: Bookings, Jewish Center Lecture Bureau, 145 E. 32, NYC 16.
(Adv. p. 86)

VALERIE BETTIS: Choreographer: Booking, MCA: **VALERIE BETTIS & CO.:** 8-10 dancers: Contemporary repertoire: Address, 16 E. 11, NYC 3.

BHASKAR: Hindu dancer, solo, duet or program with co. of 5, tape accompaniment: Rep., Paul Szilard.
(Advs. pps. 88, 72 & 101)

PETER BIRCH: Choreographer: Address, 107 W. 56, NYC 19.

SOCRATES BIRSKY: Choreographer-director-producer: Address, 370 W. 58, NYC 19.

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CHARLES H. BLAKE PRODS.: Staging, choreography: Address, 6087 Sunset Blvd., H'wood 28, Cal., or 250 W. 57, NYC 19.

CONRAD BOCKNER: Specialty dancer: Rep., MCA.

TODD BOLENDER: Choreographer-dancer: Address, 176 E. 95, NYC 28.

RAY BOLGER: Song & dance man: Booking, Wm. Morris.

PERCIVAL BORDE: See PEARL PRIMUS & PERCIVAL BORDE.

RUTHANNA BORIS: Ballet choreographe.: Address, 225 E. 57, NYC 22.

IRINA BOROWSKA & MICHAEL MAULE: Ballet duo: Guest appearances as duet or with ballet co's: Rep., S. H. Goodman, 157 E. 18, NYC 3.
(Adv. p. 86)

GLORIA ANN BOWEN: Ballet soloist: TV & concert (solo or adagio) appearances: Address, 523 W. 121, NYC 27.
(Adv. p. 108)

BRACHA: Soloist: Israeli & Middle East repertoire: Concert mgt., Willard Matthews Concert Mgt.

BOBBY BRANDT: Specialty dancer: Rep., GAC: Bookings, MCA.

BRASCIA & TYBEE: Specialty dancers: Booking, MCA.

BRAY: See PAGE & BRAY.

MARC BREAUX: Choreographer: Rep., Wm. Morris.

BROOKS BROS: See JEAN SHANNON & THE BROOKS BROS.

SHIRLEY BROUGHTON MODERN-BALLET CO.: 7 dancers, piano or tape accompaniment: Abstract & dramatic works: Address, 112 W. 21, NYC 11.
(Adv. p. 114)

CAROLYN BROWN: See MERCE CUNNINGHAM & CAROLYN BROWN.

CAROL BRUNER: Tumbling & acrobatic novelty dancer: Rep., Lorraine Bruner, 415 Winston Dr., Lemay 25, Mo.
(Adv. p. 101)

WES BUCHANAN: See THE JODIMARS.

JACK BUNCH: Modern jazz dancer-choreographer: Rep., MCA, Bev. Hills, Cal.

BUSTER BURNELL: Line choreographer: Bookings: MCA.

IRVING BURTON & DANCE CO.: 4 dancers: Modern dance-drama prods.: Rep., Malka Safro, 176 Suffolk St., NYC 22.

ETHEL BUTLER: Modern dancer-choreographer: Concerts, master classes with group: Address, 2130 Florida Ave. NW, Washington 8, DC.

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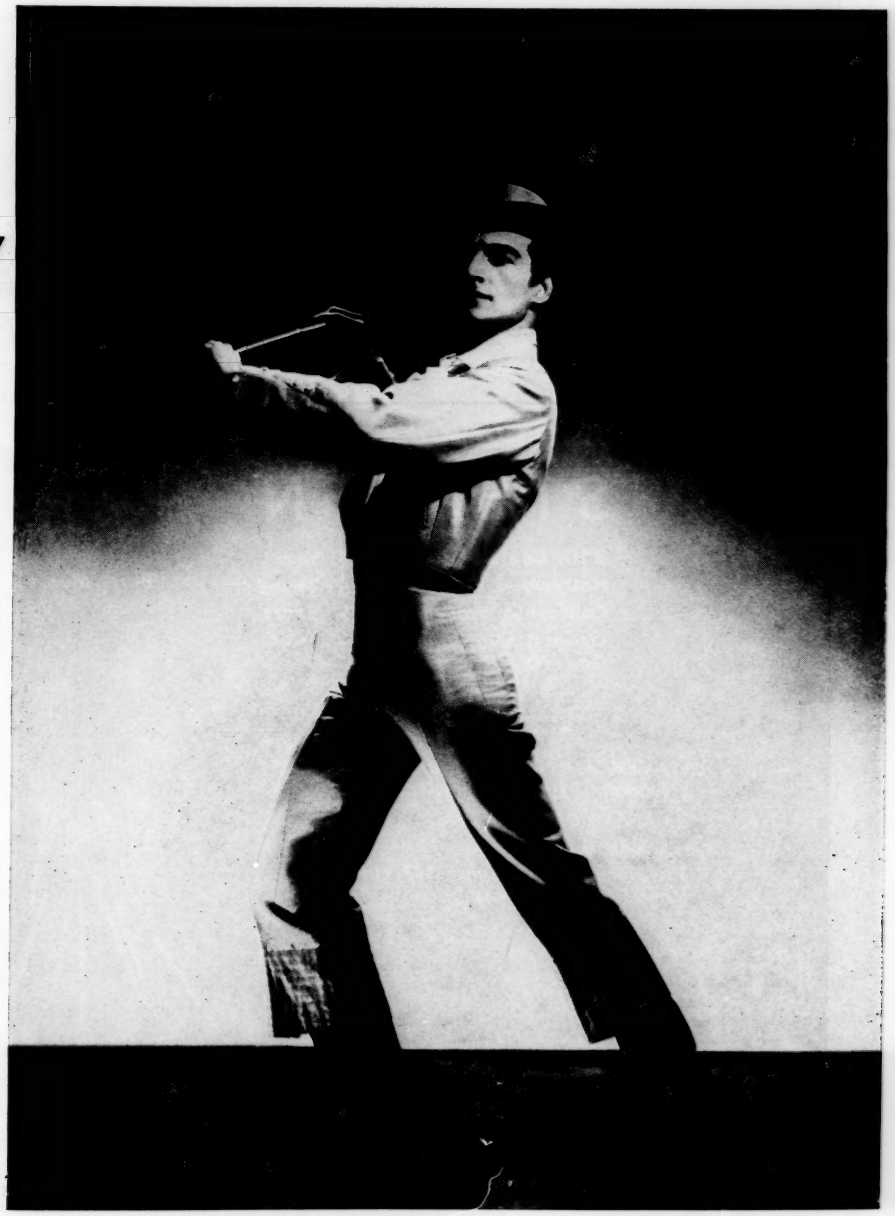

AMERICAN CONCERT - THEATRE TOUR OPENS JANUARY - 1961

MANAGING DIRECTOR
John F. Nonnenbacher

BOOKING DIRECTION
William Morris Agency, inc.

1740 Broadway
New York 19

JOHN BUTLER: Choreographer: Rep., Wm. Morris.
(Adv. p. 109)

TODD BUTLER: Ballet-jazz dancer: Address, c/o Hayes Registry, 155 W. 46, NYC 36.

BETTY BYRD: See DANNY HOCTOR & BETTY BYRD.

C

TED CAPPY: Choreographer: Rep., Frank Cooper Assoc., 17 E. 54, NYC 21.
(Adv. p. 90)

CARABALI DANCERS: 2 dancers, dir. Sylvia Del Villard, 2 drummers: Program of Afro-Carib. ritual dances, chants & songs: Rep., Nina Gordani.

KEVIN CARLISLE: Choreographer: **KEVIN CARLISLE & CO.:** 7 modern dancers: Modern repertoire: Rep., Louise Roberts Concert Mgt., 71 Lexington Ave., NYC 10.

CARMA & YACKY: Adagio dancers: Rep., GAC.

CORNELIA CERF: Dancer-choreographer-lecturer: "Dancing Spain" program or varied works, recorded accompaniment: Booking, Cornelia G. Turner, 316 4th Pike Blvd, Seattle 1, Wash.

GOWER CHAMPION: Choreographer-director: Booking, Louis Shurr, 327 No. Rodeo Dr., Bev. Hills, Cal., or 1501 B'way, NYC 36.

CHARLESTON, W. VA., BALLET: 25 dancers: C'assical ballet, modern & character repertoire: Rep., Willard Matthews Concert Mgt.

REMY CHARLIP: See PAPER BAG PLAYERS.

THE CHARLOTTES: Novelty acrobatic works: Booking, Lorraine Bruner, 415 Winston Dr., Lemay 25, Mo.

TONY CHARMOLI: Producer-director-choreographer: Rep., Ashley-Steiner.
(Adv. p. 88)

CHICAGO OPERA BALLET (Ruth Page, Dir.): 28 dancers, 14 musicians, 8 technicians: Repertoire of ballet prods. by Miss Page & others: Booking, Columbia Artists Mgt. (See also RUTH PAGE). (Adv. p. 73)

CHILDREN'S DANCE THEATRE OF WASHINGTON (Dir., Erika Thimey): 6 dancers, narrator, recorded accompaniment: Dance stories for children: Booking, Sta Raiff, 2322 30th Dr., Astoria 2, NY.

LUDMILLA CHIRIAEFF: See LES GRANDS BALLETS CANADIENS.

THE CHOREACTORS: See STUART HODES.

CHOREOGRAPHERS SHOWCASE: 8 dancers, singer-guitarist, accompanist or tape accompaniment: Modern dance works based on folk ballads: Address, Carol Beals, 2127 Broderick St., San Francisco 15, Cal.

LEW CHRISTENSEN: Ballet choreographer: Address, S. F. Ballet, 378 18th Ave., San Francisco, Cal. (See also SAN FRANCISCO BALLET.)

WILLAM CHRISTENSEN: Ballet choreographer: Address, Ballet Dept., U. of Utah, Salt Lake City, Utah.

GEORGE CHURCH: Ballet, tap soloist: Booking, Jules Ziegler.

CIRCLE DANCERS (Drid Williams, dir.): 6 dancers: Modern-primitive repertoire: Rep., Willard Matthews Concert Mgt.

STEPHEN PAPICH

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Gay 90's Nite

and in

1961

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Mogador Theatre, PARIS

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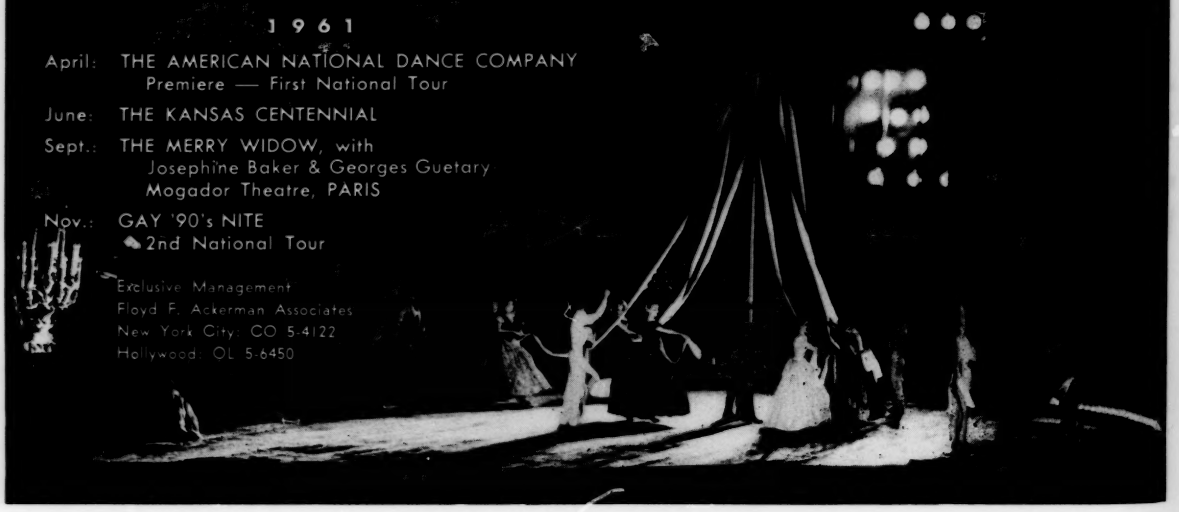

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(Adv. p. 109)

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(Advs. pp. 106 & 101)

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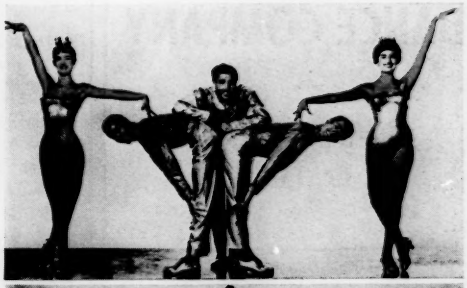

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(Adv. p. 101)

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THE MALE DANCER ABROAD

BY GLEN TETLEY

(For more about the well-traveled author, see pages 28-31 of the October issue. He has just returned from a tour of Europe and Russia as a leading dancer with American Ballet Theatre.)

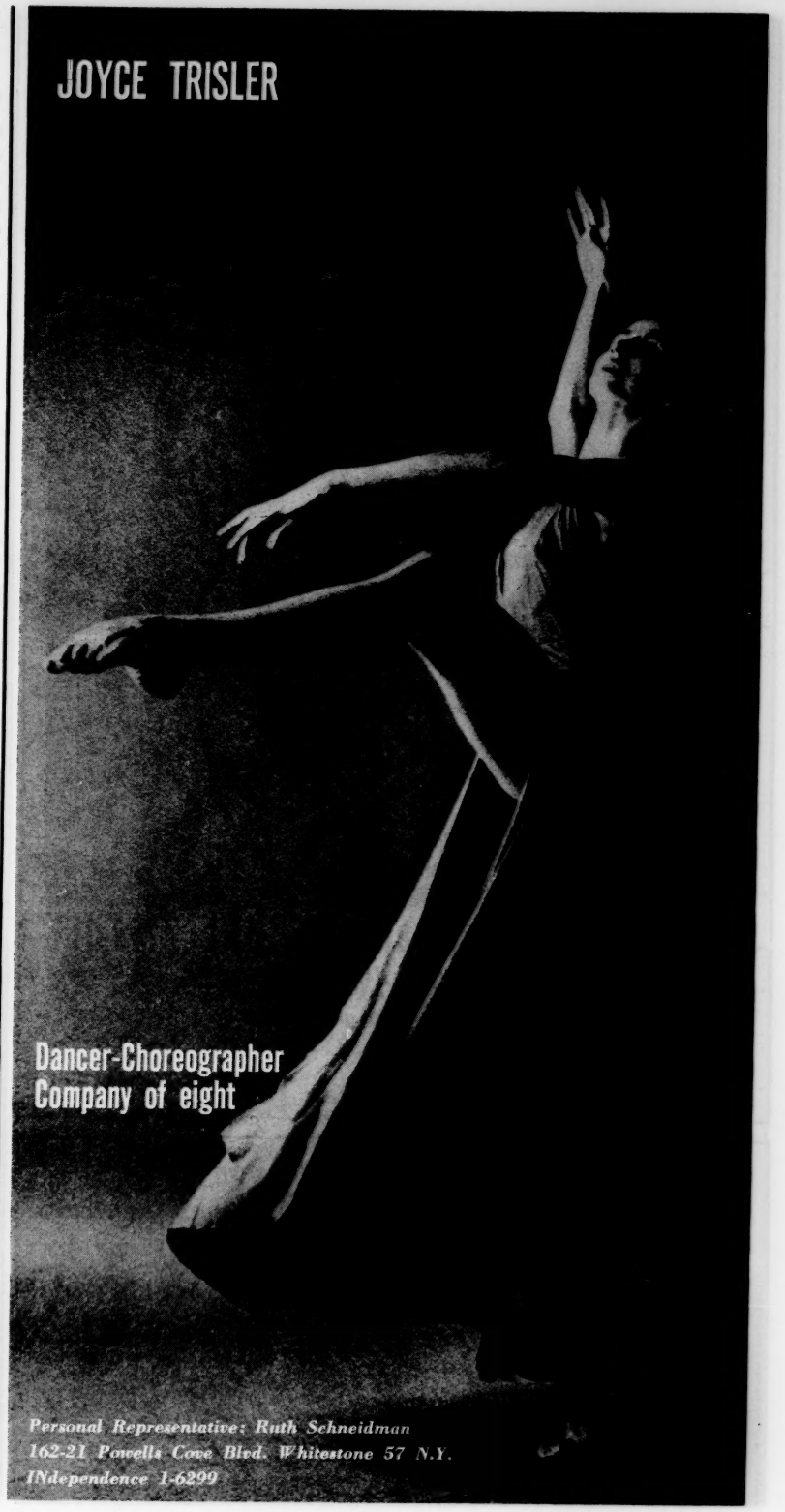
There is a moment of panic which overcomes one embarking on a long tour across foreign seas. Like Peary about to conquer the Arctic, or Stanley probing Africa, dancers begin to assemble vast hoards of lifegiving supplies and the near-and-dear reminders of our own particular material culture. For each the symbol differs: masses of toothpaste, drip-dry shirts by the dozen, two years' supply of nylon shorts, giant bottles of liniment, aspirin, a full case of cigarettes, cleansing tissue, soap. The hysteria and the baggage mount with each day and the impending severance from the motherland. I, too, have been guilty.

But Europe and the far lands are not a wilderness. Curiosity is a more needed commodity in travel than Kleenex. Certainly there are basic needs to consider, but my main advice is to carry as nearly empty a suitcase as possible.

Traveling to new countries, meeting new people and new cultures is an exciting challenge. The American dancer today has a supreme chance for this which was once only the prerogative of the very wealthy. Rather than carry an armor of convenience as the wary American traveller abroad is wont to do; or stay only in American-type hotels, wear only American clothes, eat American food, and use American products, he should go stripped in mind, body, and soul eager to absorb and experience all the new about him.

In my empty suitcase I would place grammars of the basic languages I would come in contact with. It is exhilarating to speak a little of the language of your

(over)



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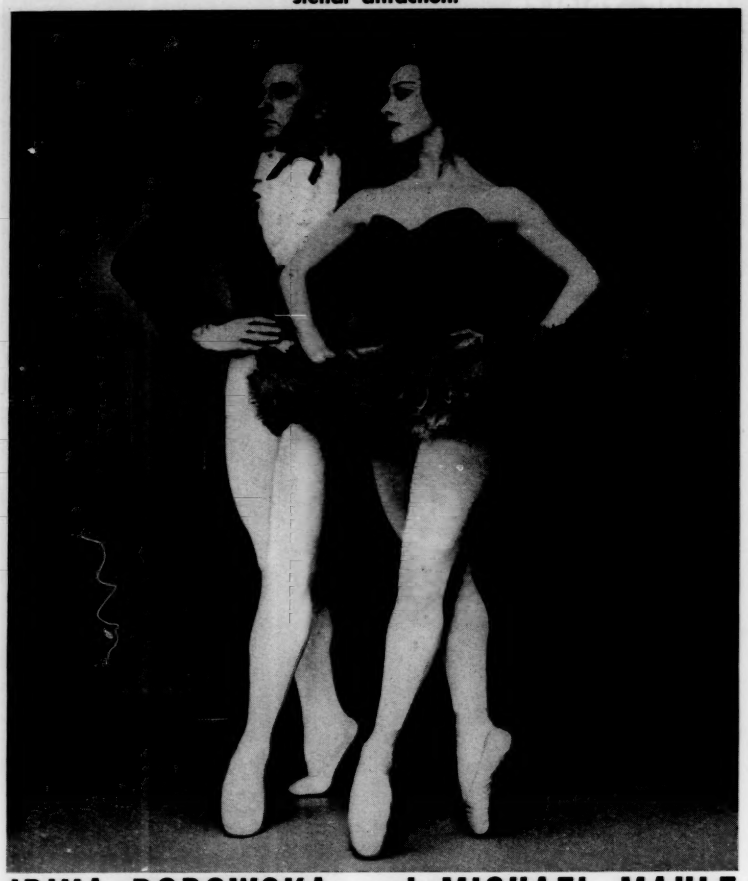

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DANCER ABROAD *(Cont'd)*

host. To be able to function as an individual (an important safeguard for sanity when on a long tour with a large company) basic vocabularies are essential and are easily learned. My most exciting and illuminating experiences have been alone, save for a friend and a phrase book, whether tracking down Etruscan tombs in Italy, ancient monasteries in Russia, buried cities in Israel, or castles in Spain. At those times one comes closest to a people and their country.

If grammars seem too scanty a wardrobe, here are the minimal clothes needed by a male dancer: a black wool-and-dacron suit, which with dress shirt and black tie can double for evening clothes at embassy receptions. Dry cleaning is doubtful in Europe and such a suit will travel many miles without attention. Include a half dozen each of cotton shirts, shorts, and socks. Laundry is quick and inexpensive in most places and in the Mediterranean countries a work of art. Tussling with drip-dry is a nuisance and wastes many sightseeing hours. Synthetics next to the skin are uncomfortable in either hot or cold climates. A light wool turtleneck sweater is needed for cooler weather and launderless days. A pair of black dress shoes, a pair of comfortable boots for museums and cobble stones, a rain coat; that is really all one needs.

Once in Europe the dancer will find endless temptations to increase his wardrobe. Shopkeepers all over the world are the easiest and most eager friends. Ordering and fitting a handmade suit in Italy or a sweater in Greece or a pair of shoes in Spain is equivalent to a whole course at Berlitz and far less expensive. To struggle with the crowd to buy a fur hat at Moscow's GUM is a lesson in the Russian tongue and mores that no guide book can equal. Even the pharmacist can be an adventure, and one should try the famous Swedish mouthwash, the German vitamin bath, French pimento liniment.

The best advice to the traveller is the oldest, "When in Rome, do as the Romans do." To enter into and assimilate all aspects of living abroad is to know the people more closely. The ability to travel is a unique gift of the free world, and we as part of that world should cherish it.

END

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(Adv. p. 87)

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(Adv. p. 114)

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MIDI GARTH: Modern programs (solo or with small group), piano or tape accompaniment: Rep., Ruth Schneidman, 163-21 Powells Cove Rd., Whitestone 57, NY.
(Adv. p. 114)

PETER GENNARO: Modern jazz choreographer: Booking, MCA.
(Adv. p. 72)

EVE GENTRY: Dancer-choreographer: Address, 330 E. 43, NYC 17.

JOSEPH GIFFORD DANCE THEATRE: 4 dancers, tape accompaniment: Modern repertoire: Lecture-demonstrations, master classes: Booking, Norwood Baker, Arts Program, Assn. of Amer. Colleges, 200 W. 57, NYC 19.

GILA & DOV: Program of Biblical, Chassidic & modern Israeli scenes: Rep., Nina Gordani.

GINA & GERARDO: Specialty dancers: Rep., Mercury Artists,

SHRIMATHI GINA: Dances of India (solo): Lecture-demonstrations: Rep., Muscial Artists.
(Adv. p. 78)

GINGER: See BOBBY JOYCE & GINGER.

BOB GINO: See ORLANDO & GINO.

GUS GIORDANO: Choreographer (TV, musicals, industrials): Rep., Talent, Inc., 35 E. Wacker Dr., Chicago, Ill.
(Adv. p. 113)

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PETER GLADKE: Dancer-choreographer: Address, 334 W. 86, NYC 25.

PILAR GOMEZ & DANCE CO.: 7 dancers & musicians: Spanish folk, satirical repertoire: Rep., Columbia Artists Mgt.
(Adv. p. 117)

HELEN GOODWIN: Lecturer: Address, U. of British Columbia, 5685 Toronto Rd., Vancouver 8, BC.

LOTTE GOSLAR & CO.: Small touring co.: Dance pantomime repertoire: Address, 1936 Pinehurst Rd., H'wood, Cal. (European mgt., Concertdirectie Ernst Krauss, Sarphatipark 79, Amsterdam, Holland).

JERRY GOTHAM: Nightclub dancer-choreographer: Rep., Moro-Landis Prods., 10944 Ventura, No. H'wood, Cal.

CAROLA GOYA & MATTEO: Ethnic programs, "A World of Dancing": Also, lecture-demonstrations & appearances with symphs: Rep., Eastman Boomer, 119 W. 57, NYC 19.
(Adv. p. 110)

MARTHA GRAHAM & CO.: 10-20 dancers, orch.: Modern repertoire: Rep., Leroy Leatherman, 316 E. 63, NYC 21.

GRANDS BALLETS CANADIENS: See LES GRANDS BALLETS CANADIENS.

JOSE GRECO & HIS SPANISH BALLET CO.: 15-20 dancers, guitarists, pianists (or orch.): Classical Spanish & Flamenco repertoire: Pers. rep., John Nonnenbacher, 224 W. 49, NYC 19: Rep., Wm. Morris.
(Adv. p. 75)

SALVADORE GUIDA: Mime in 1-man show: Booking, Umberto Monaco, Masks & Mummers Showcase, 133 2nd Ave., NYC.
(Adv. p. 116)

H

HADASSAH: Dancer-choreographer: Oriental & Israeli solo program: Address, 45 Tieman Pl., NYC 27.

BOB HADDAD: Choreographer (TV, musical comedy): Address, 123 W. 93, NYC 25.
(Adv. p. 96)

MIDGE & BILL HAGGETT: Specialty dancers: **BILL HAGGETT:** Choreographer: Rep., Wm. Morris.

ANN HALPRIN: See DANCERS WORKSHOP.

BOB HAMILTON: Choreographer: Rep., GAC.

PETER HAMILTON: Dancer-choreographer: Address, 65 W. 95, NYC 25.

CAROL HANEY: Dancer-choreographer: Pers. rep., TV Artists Corp., Booking, MCA.

TOM HANSEN: Dancer-choreographer: Rep., Ashley-Steiner Agency

HARI: See MATA & HARI.

RENATE HARMON: Soloist: Modern & Viennese repertoire: Rep., Willard Matthews Concert Mgt.

DAVID HARRIS: Choreographer: Address, 442 W. 45, NYC 36.

REBECCA HARRIS: Soloist: Ethnic repertoire: Address, 2442 Eutaw Pl., Baltimore 17, Md.
(Adv. p. 108)

RAY HARRISON: Dancer-choreographer: Rep., MCA.

RUTH HARRISON & ALEX FISHER: Specialty dancers: Address, 180 W. 58, NYC 19.

HAWAIIAN RHYTHMS: 2-4 dancers, musicians or tape accompaniment: "History of Hawaiian Dance" program: Address, Lenore Mather, Malini Studio, 77 Vreeland Ave., Midland Pk, NJ.

ERICK HAWKINS, BARBARA TUCKER & LUCIA DLUGOSZEWSKI: 2 dancers, composer-pianist: Full eve. modern dance & music collaboration, "8 Clear Places," "Here and Now with Watchers": Lectures, master classes: Mgt., Sylvia Spencer Mgt., 15 W. 44, NYC 36.
(Adv. p. 81)

HELENE & HOWARD: Specialty dancers: Rep., Wm. Morris.

HOWARD HENDERSON: See DIRECTIONS IN DANCE.

LEE HENDERSON: Choreographer: Rep., Miles Ingalls, 160 W. 46, NYC 36.

DARRELL HENLINE: Choreographer-dancer (TV, musicals, industrials): Rep., Sylvia Levy, 145 Merrick Rd., Massapequa Pk., LI, NY.
(Adv. p. 113)

HENRY ST. PLAYHOUSE DANCERS: See ALWIN NIKOLAIS.

STANLEY HERBERTT: Choreographer: Address, 6362 Delmar Blvd., St. Louis 30, Mo.
(Adv. p. 80)

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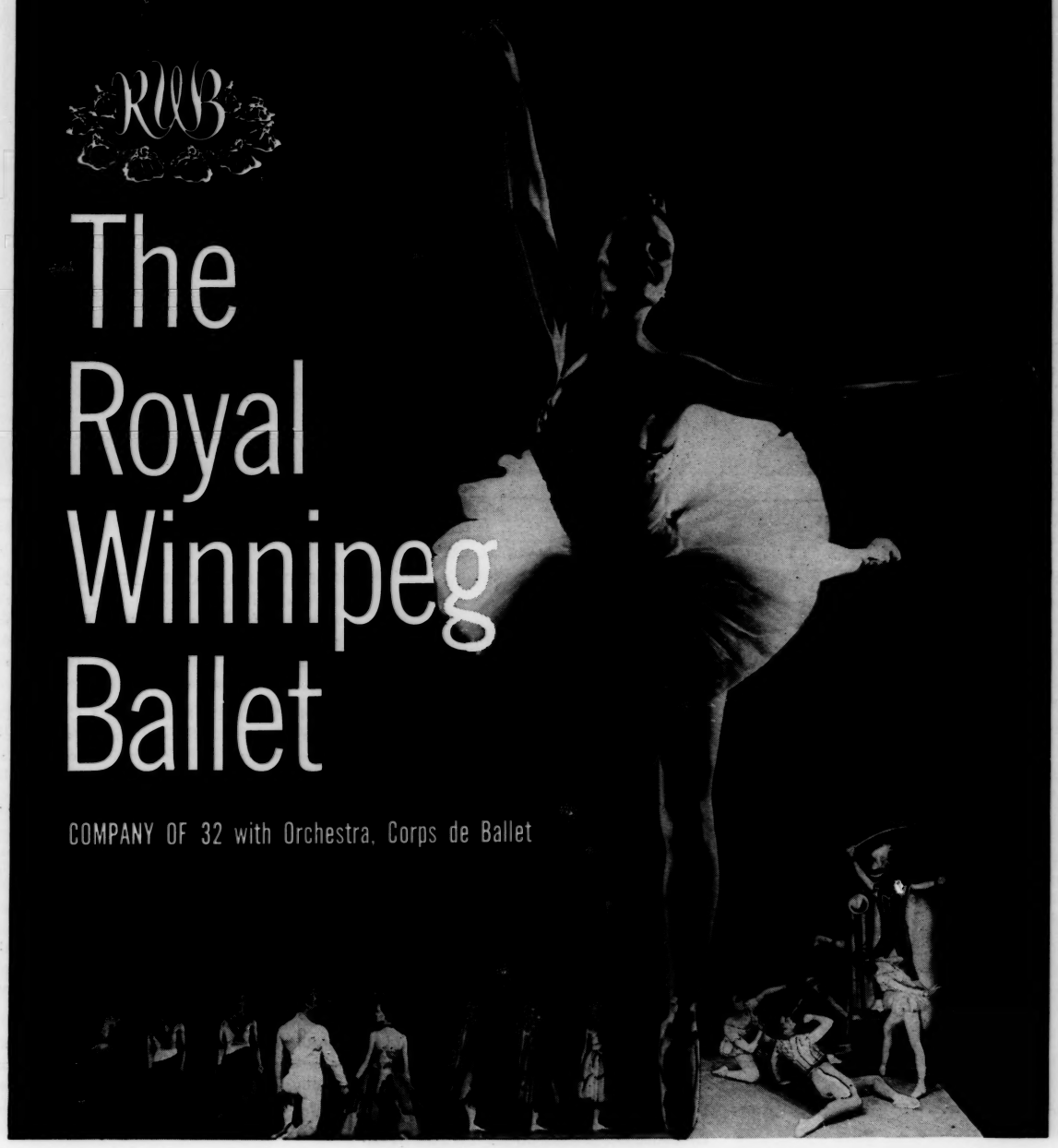

DIRECTORY OF DANCE ATTRACTIONS

SARITA HEREDIA & CO.: 2 dancers, guitarist, pianist: Flamenco & Spanish folk program: Rep., Ray Bowman, West Coast Artists.

BOB HERGET Choreographer: Rep., MCA.
(Adv. p. 105)

DANNY HOCTOR: Choreographer: **DANNY HOCTOR & BETTY BYRD:** Specialty dancers: Address, 115 Manhattan, Waldwick, NJ.

STUART HODES: Choreographer: **LINDA & STUART HODES CONCERT DANCE CO.:** 2, 3 or 4 modern dancers, piano or tape accompaniment: Lecture-demonstration, master classes: Dirs., **CHOREACTORS:** 5-8 performers, live or tape accompaniment: Dance-drama prods.: Address, 175 Lexington Ave., NYC 16.
(Adv. p. 111)

GEOFFREY HOLDER & DANCE CO.: 3-8 dancers: Ethnic & modern programs: Rep., Helen Keane, 49 E. 96, NYC 28: Booking, Musical Artists.
(Adv. p. 78)

HOLGER & DOLORES: Acrobatic & ballet specialty team: Rep., GAC.

JOAN HOLLOWAY: Specialty dancer: Booking, MCA.

HANYA HOLM: Choreographer: Address, Dance Players Studio, 1233 6th Ave., NYC 19.

BILL HOOKS: Choreographer: Address, 341 W. 12, NYC 14.

LESTER HORTON DANCERS: Varied modern repertoire: Rep., Frank Eng, Lester Horton Dance Theatre, 7566 Melrose Ave., LA, Cal.

LUCAS HOVING: Modern dance lecture-demonstration, tape accompaniment: Address, 29 W. 10, NYC.

KATE HUGHES: See DIRECTIONS IN DANCE.

MARY BETH HUGHES & THE PREMIERES: Nightclub specialty act in dance, comedy & song: Pers. rep., Hal Belfer.

FLOWER HUJER DANCE CO.: 6 dancers: Modern jazz & ballet repertoire: Booking, Vala Wilde, 17 W. 100, NYC 25.
(Adv. p. 100)

ANN HUTCHINSON: Lecturer (Labanotation): Address, Dance Notation Bureau, 47 W. 63, NYC 23.

I

SINDA IBERIA & HER SPANISH ENSEMBLE OF DANCERS & MUSICIANS: Dancers, guitarists, pianist, Flamenco singer: Mgt., Pearson & Eaton, 341 Madison Ave., NYC.

ROBERTO IGLESIAS BALLET ESPANOL: 20 dancers, guitarists, singers: Classical Spanish, Flamenco, folk programs. Rep., Willard Alexander, 660 Madison Ave., NYC 21: Pers. rep., Marcel Ventura, 1 W. 58, NYC 19: Concert rep., Hurok Attractions.

ILLINOIS BALLET (Richard Ellis & Christine Du Boulay, Dirs.): 20 dancers, 2 pianists: Classical & contemporary ballet repertoire: Booking, Ray G. Steiner, 835 Oakdale Ave., Chicago 14, Ill.

INDRANI & HER ENSEMBLE OF INDIAN DANCERS & MUSICIANS: Indrani & 3 dancers in "Temple Rhythms of India", vocalist, 2 musicians: Address, Gov't of India Tourist Office, 19 E. 49, NYC 19.
(Adv. p. 112)

INTERNATIONAL FOLK DANCE FESTIVAL: (Abridged touring version of LA Int'l Folk Dance Festival): Traditional dances of 18 nations: Rep., Irwin Parnes.

BARBARA ISAAC: Choreographer, soloist: Folk, character, modern repertoire: Lecture-demonstrations on folk dance: Address, 6154 Lebanon Ave., Phila. 31, Pa. (See also FOLK FIESTA DANCERS)

ISABELLA & MIGUEL: Spanish Flamenco team: Rep., MCA.

PACKING FOR A CONCERT TOUR

BY CAROLA GOYA

"If only I were a Duncan dancer!" It is a thought I have muttered often while packing for a concert tour. And in the next breath I threaten that in my next incarnation I *will* be. Why? To be what is usually thought of as a "Duncan dancer," from the packing point of view, would mean costumes consisting of several flowing scarves and a couple of Greek tunics. Baggage requirements? — one overnight case.

And why should this be a touring concert dancer's dream, especially that of a Spanish dancer or an ethnic dancer? Spanish costumes for the male mean sleek trousers that must not have a suggestion of a wrinkle, short jackets heavily padded with gold or silver decorations and tassels, boots that weigh a few pounds. For the girls — infinitely full, ear-shockingly starched dresses, long and stiffly starched trains, petticoats of ruffle upon ruffle.

In Europe — even traveling by bus— the infinite amount of fluff heavy with starch is usually taken care of by piling the dresses and petticoats into lined packing baskets. The boy's *trajes cortos*, as those fascinating, figure-displaying suits are called in Spanish, are hung in wardrobe trunks — at least this is the way it was done when I was touring as featured dancer with the Jose Greco Company. The peasant costumes, too, are piled away in the baskets — even the skirts from Castilla, whose heavy wool is so thickly shirred from waist to hip that they stand on the floor by themselves while the dancers step into them and then have to have the service of at least four hands to get them waist high and to tie them.

And now for the ethnic dancer — that inquisitive and all-interested one who, only by knowing, loving and devoting himself to the dance expression of many peoples, can bring any quietude to his own creative soul. For six years now, Matteo and I have traversed this land giving our program of the dances of many coun-

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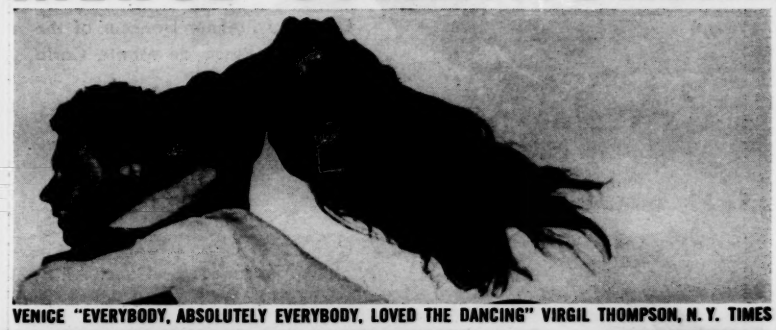
MERCE CUNNINGHAM



VENICE "EVERYBODY, ABSOLUTELY EVERYBODY, LOVED THE DANCING" VIRGIL THOMPSON, N. Y. TIMES

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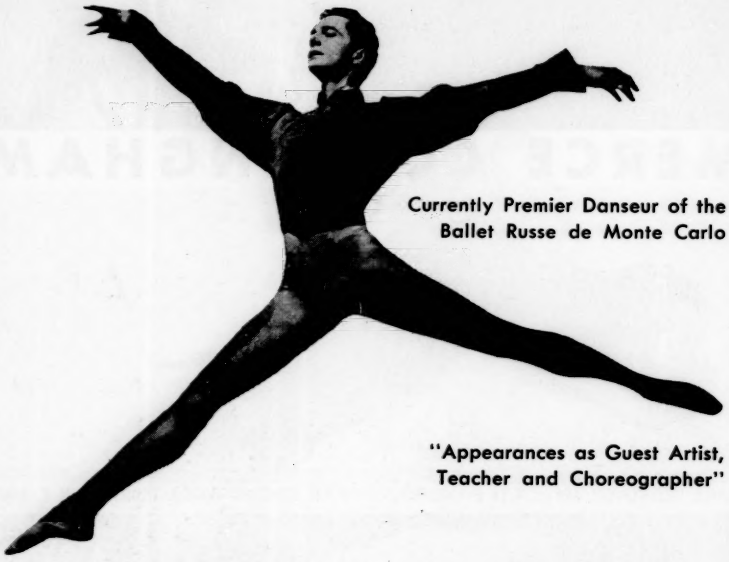

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PACKING FOR TOUR *(Cont'd)*

tries, called "A World of Dancing." We are now in the midst of our seventh year of touring, but instead of taking a sabbatical we are looking forward to touring with the relative comfort and ease that result from years of trial and error.

We have found that the practical car for touring purposes is a Pontiac station wagon. After five years, three cars, and Matteo inquiring, writing, telephoning local and long distance, etc., etc., he located, here in New York City, the only concern that would build us a type of luggage carrier on the top of the car which we felt would be satisfactory. This is the same type that the airline limousines are equipped with. There were many promises by the party of the second part and much raving and ranting by the parties of the first part, and finally, late one morning, the carrier and its tarpaulin were fastened on top of the car and by the middle of the same afternoon our Catalina was packed inside and out and we were on the road heading toward the first engagement of a country-wide tour. And then there were many picturesque words emitted and fingers frozen in subzero weather before we encountered the perfect lashes for the tarpaulin that would hold the baggage in place securely.

But in order to enjoy these perfect conditions, we had to first find the perfect baggage, and this has proved for us—as for many traveling salesmen—to be fiber cases. Unlined, sturdy, very lightweight, they can telescope to great depth if necessary. However, this should not be overdone, for the cases should be packed in such a way that they are more or less of equal weight and measurement.

Before placing costumes inside, a lightweight plastic sheet should be put into the case. It should be large enough to fold over and fully cover the costumes on all sides. Even though the bags will be completely covered by the tarpaulin, this added precaution must be considered an essential for protection against driving rains and heavy snows.

My costumes I just fold and place in the bags, be they the full-skirted Spanish ones, the Indian saris, the long trains of Andalucia or Hawaiian sarongs. Such accessories as Indian ankle bells, bracelets, Hawaiian bamboo sticks, etc., I fit into the corners and around the edges of the costumes so that all are held firm. I even carry Matteo's Scotch swords nestled among some of my Spanish ruffles. The flowers for my hair I put into a light-

(over)

ISHVANI: Soloist: Indian dances: Rep., Arts Program Assn. of Amer. Colleges, 200 W. 57, NYC 19.

J

LEON JAMES: See THE JAZZ DANCERS.

JANIK & ARNAUT: Specialty dancers: Rep., Wm. Morris.

LETICIA JAY: Dancer-choreographer: "West-East Dances" program (Hindu, Indonesian, original solos): Jay Notation lecture-demonstration: Address, 10 E. 85, NYC 28. (Adv. p. 104)

BUNNY LEE JAYE: Modern, tap, ballet dancer: Rep., Jules Ziegler.

THE JAZZ DANCERS (Al Minns & Leon James): Jazz duo: Lecture-demonstration on history of jazz dancing: Rep., Giesen Mgt., 111 W. 57, NYC 19.

THE JODIMARS (Marshall Lytell & Wes Buchanan): Dance comedy duo: Pers. rep., Hal Belfer.

ROBERT JOFFREY BALLET: 25 dancers & orch., Diviersified ballet repertoire: Rep., Columbia Artists Mgt.: **ROBERT JOFFREY:** Choreographer: Rep. Bruce Savan, 20 E. 53, NYC 22. (Adv. p. 71)

LOUIS JOHNSON & CO.: 7-15 dancers, piano or tape accompaniment: Jazz, ballet, modern repertoire: Address, 144 W. 23, NYC 11.

BOBBY JOYCE & GINGER: Specialty dancers: Rep., GAC.

K

STANLEY D. KAHN: Choreographer: Lecture-demonstration of Kahmotation Tap & Rhythm Method: Address, Mason-Kahn Studios, 1125 Market St., San Francisco 3, Cal.

TANIA KARINA & OLEG SABLINE: Ballet duet: Classical pas de deux: Rep., Musical Artists. (Advs. pp. 72 & 78)

TRUDA KASCHMANN: Choreographer-dancer, for touring: Lectures, perfs. with co.: Address, Grayce Long, Hartt Coll. of Music, 187 Broad St., Hartford 5, Conn.

NORA KAYE: Ballet soloist available for appearances with symphs., ballet co's or solos: Rep., Paul Szilard: Rep., Musical Artists.

RUTH KELLEY: Acrobatic dancer: Rep., Jules Ziegler.

FRED KELLY: Choreographer: Address, 227 Demarest Ave., Closter, NJ.

GENE KELLY: Dancer-choreographer-director: Rep., MCA.

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PACKING FOR TOUR *(Cont'd)*

weight, round tin box so that they will not crush, and that fits somewhere among the costumes. These costumes are also a protection for my castanets. Actually, there is a minimum of pressing before performances unless we have been in a very humid climate. (We always request, firmly, that long pipe racks and wire hangers be on hand so that we can hang the costumes immediately upon arrival at the theater.) I have found that the only nylon that does not eventually need pressing is nylon net. Other nylons, if they are once ironed, need ironing again.

With the advent of the 1959 automobiles, which are built so low that one has to creep in and out of them, there is not enough height in the baggage area of a station wagon for hanging costumes. Prior to 1959 we hung most of Matteo's costumes. Now everything has to go into fiber cases. So, as the cases which are carried on the top of the car are laid flat, one of them is devoted to Matteo's costumes that must not be allowed to wrinkle. These are two or three pairs of Spanish trousers folded over once; the Argentine gaucho costume; his ancient MacKenzie kilt, plaid and sporan; Japanese kimono; etc. We find that rolling his many shirts and using them to fill in otherwise empty spots is much better than folding them. A velvet jacket is carefully laid on top of all the other things so there will be little or no pressure against it. And the Indian dhotis (a man's equivalent of the sari), which weigh practically nothing at all, are the last to go in. He has another fiber case which goes inside the car and stands on its side. It contains, among other things, a corrugated cardboard box of good size which holds his Glengarry argyle socks, Sam Brown belt, kerchiefs, a tin box holding Indian arm bands, belts, and other small accessories. Also included is a fair-sized mirror. In two duffle bags we carry our shoes. These bags and another containing clamp-on lamps for the dressing tables also go on top of the car, filling the spaces between the fiber cases. It is very important that the top carrier be packed solidly and firmly so that in going around mountain curves nothing will shift and thereby cause overbalancing of the car. Should this happen, the bottom of a ravine might be the next stop.

Oh yes, the fiber cases, which are black, have our names lettered on them in white and are numbered for our personal identification. These cases are also very practical for air travel, being lightweight,

(over)

DIRECTORY OF DANCE ATTRACTIONS

ALLEGRA KENT: Ballet dancer: Guest appearances: Rep., MCA.

KEONI DANCERS: 3 specialty dancers: Rep., MCA.

MICHAEL KIDD: Choreographer-director: Rep., Wm. Morris.

MYRA KINCH & CO. (with Alonso Castro, Shirley Jensen, Frank Cataldo): All-comedy program: Rep., Cosmetto Artists Mgt., 119 W. 57, NYC 19.
(Adv. p. 105)

BRUCE KING: Soloist: "Design in Space" concert, also programs for adults or children: Mgt., R. A. Herbert, 210 W. 88, NYC 24.
(Adv. p. 98)

IVA KITCHELL: Dance satirist, piano accompaniment: Address, R.F.D. #1, Deer Park Ave., Huntington, LI, NY.

KOBY MODERN JAZZ GROUP: 6 dancers: Jazz repertoire: Address, Yolanda School of Dance, 236 W. 78, NYC 23.

HAVA KOHAV & DANCE CO.: 7 dancers, recorded accompaniment: Solo & group works: Classical, modern, jazz: Mgr.-dir., Hava Kohav, 315 W. 106, NYC 25.
(Adv. p. 84)

KOMAKI BALLET: See TOKYO CLASSICAL BALLET KOMAKI.

PAULINE KONER & CO.: 4 dancers, piano or tape accompaniment: Modern repertoire, dramatic to satiric: Address, 340 W. 72, NYC 23.
(Adv. p. 114)

NORA KOVACH & ISTVAN RABOVSKY: Classical & character ballet duo: Pers. rep., Marcel Ventura, 1 W. 58, NYC 19: Concert booking, Columbia Artists Mgt.: Club booking, MCA.

BEATRICE KRAFT DANCERS: Oriental dance ensemble: Rep., Mercury Artists.

ANN KROHLEY: Modern, ethnic dancer: Rep., Jules Ziegler.

DANIA KRUPSKA: Choreographer: Rep., GAC.

ERICA KURINA: Ballet-modern dancer: Rep., Jules Ziegler.

L

LA FAMILIA HEREDIA SPANISH GYPSY DANCERS: 4 dancers, 2 guitarists, pianist: Flamenco & folk programs: Rep., Ray Bowman, West Coast Artists.

LALLI: Soloist: Classical dances of India: Also, children's programs: Rep., Willard Matthews Concert Mgt.

LA MARIQUITA: Spanish soloist, Flamenco guitarist & pianist: Address, 158 Glenwood Rd., Menlo Park, Cal.

PETER NELSON

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Formerly Principal Dancer with San Francisco Ballet Co. Partnered Mia Slavenska, Nana Gollner, Nathalie Krassovska

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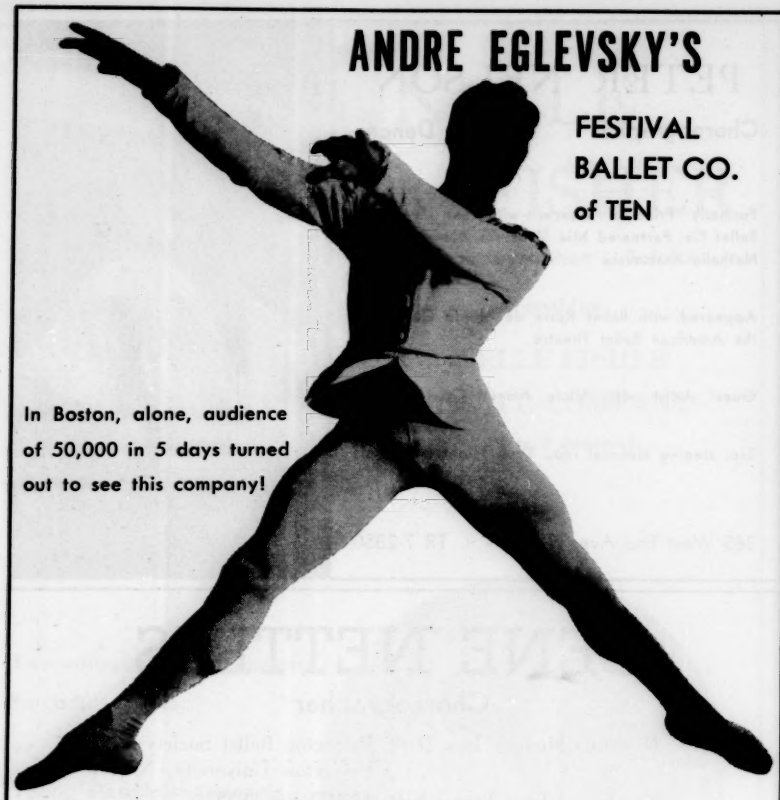

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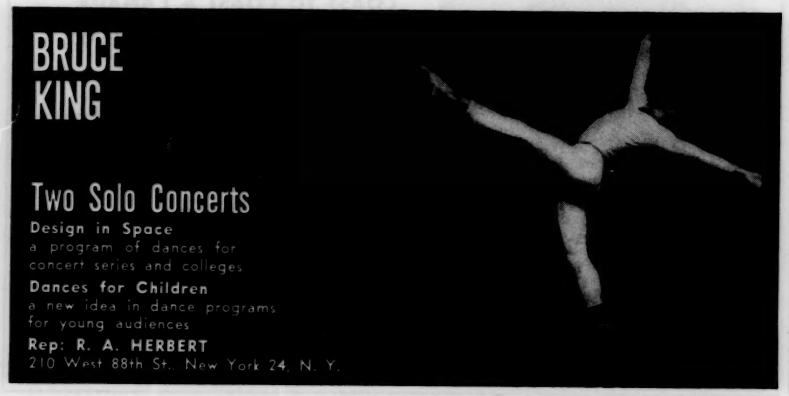

PACKING FOR TOUR *(Cont'd)*

which is a good point to consider when one has to pay excess on the plane or for air freight. On our recent trip to Trinidad, Surinam and British Guiana we were considerably less out of pocket because of sending in advance our 117 pounds of costumes by air freight rather than paying excess on our own jet flight.

Also in the baggage space of our beautiful "road star" is a Caliphone turntable and two loudspeakers and an invaluable collection of ethnic music recorded in the countries of origin. These things and our piano music are in colorful containers painted with our names and sometimes garish stripes, for it is so easy for things to seem to disappear backstage unless they have some eye-catching, distiguishing appearance.

Of course this idea might not appeal to many, but Matteo has found that the most practical make-up box is a workman's lunchbox. The liquid containers can be carried upright and, because of its curved top, such things as body make-up sponges, hairbrush and plastic cup can be conveniently packed. His lunchbox has accompanied him on all of his professional travels around the world.

And where do *we*, as persons, fit into this. After all, we can't appear here, there and yonder dressed in a *traje corto* and Indian sari. The personal necessities of four persons (we, our pianist and our stage manager) also have to fit into this limited space. Actually, we dress in what might be called uniforms — one for travel and one for when we are "on the spot." But these uniforms must be two, for we must provide for extremes in climate — winter and summer on the same tour.

One day, in the midst of what seemed like endless miles enroute to our next engagement, Matteo and I decided to count the number of individual pieces which must be accounted for in packing and unpacking for each performance, and we were amazed that they numbered only 426. Each of these pieces is essential to a performance. One cannot go on stage and dance a Scottish medley if one argyle is missing or there is no sword for the sword dance. There isn't space to carry duplicate pairs of shoes or Spanish boots—or anything else.

The packing of our costumes and personal belongings into boxes and then into the car is not a dull job, for, as Matteo says, "It is accomplished by higher mathematics and a prayer."

But sometimes I wish I had only seven veils to pack . . . *END*

LA MERI: Choreographer-dancer: Ethnic lecture-demonstrations, guest appearances: Address, 233 E. 70, NYC 21.

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RUTH LAWRENCE: Choreographer: Rep., Leo Bookman, MCA.

JOE LAYTON: Choreographer: Booking, Flora Roberts, 22 E. 60, NYC 22. (Adv. p. 82)

YUREK LAZOWSKI: Choreographer: Address, 2920 Ewell Pl., Wantagh, LI, NY.

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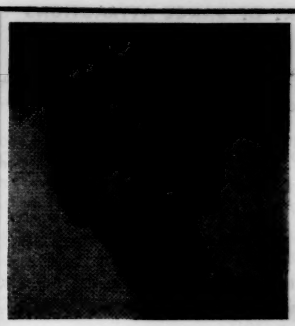
LE THEATRE D'ART DU BALLET: See THEATRE D'ART DU BALLET.

JOSEPH LEVINOFF: Choreographer: Pers. rep., Milo Dobroslavic, 101 W. 78, NYC 23. (Adv. p. 109)

BELLA LEWITZKY: Modern dancer-choreographer: Address, Moro-Landis Prods. 10944 Ventura Blvd., No. H'wood, Cal.

DON LIBERTO: Ballet, tap, modern soloist: Rep., Jules Ziegler.

LEONORA LICKERMAN: Choreographer-mime: Solo program of character dances with folk singer: Rep., Ray Bowman, West Coast Artists.



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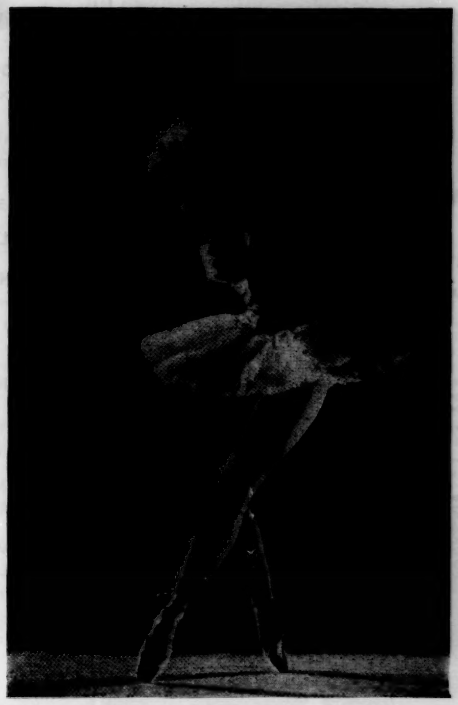

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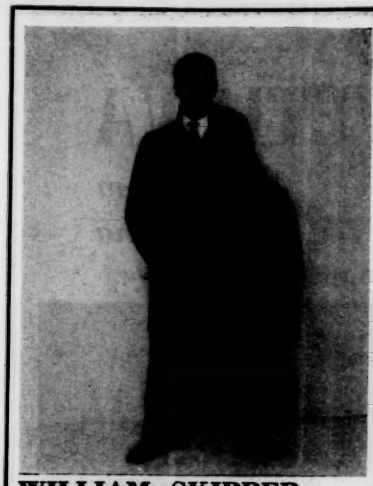

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MURRAY LOUIS: Choreographer-dancer: See ALWIN NIKOLAIS DANCE CO.

NINA LOUISE: Spanish dancer: Rep., Jules Ziegler.

ROBERTA LUBELL: Ballet soloist, guest appearances: Booking, George Shapiro, Wm. Morris.

JONATHAN LUCAS: Choreographer: Rep., MCA, Bev. Hills, Cal.

"LUIGI": See EUGENE LOUIS.

ROBERT LUNNON: See ALLEGRO AMERICAN BALLET.

BARRY LYNN: Choreographer: Address, Box 2504, Salt Lake City, Utah. (Adv. p. 87)

MARSHALL LYTELL: See THE JODIMARS.

M

DONALD MC KAYLE: Dancer-choreographer: Address, 792 Columbus Ave., NYC 23.

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ARTHUR MAHONEY: Choreographer: Address, 117 W. 54, NYC 19.

TOMMY MAHONEY: Choreographer: Address, 2500 Verbena, H'wood, Cal.

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THE MANHATTANS: See JUDY MARTINI.

JOAN MANN: Choreographer (musical comedy): Address, 2475 Palisade Ave., Riverdale 63, NY.

MARA & HER DANCERS: 4-10 dancers, tape accompaniment: "Legends of Cambodia" court-dance for children: Rep., E. G. Haynes Mgt., 420 Lexington Ave., NYC 17.

THALIA MARA: Ballet choreographer: Address, 117 W. 54, NYC 19.

MARCEL MARCEAU: French pantomimist: Pers. mgt., Ronald Wilford Associates, 165 W. 57, NYC 19.

COLETTE MARCHAND: Dance soloist: Rep., Paul Szilard. (Adv. p. 72)

MARIE MARCHOWSKY & CO.: 8 modern dancers: Address, 77 5th Ave., NYC 3.

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MATTEO: See GOYA & MATTEO.

MATTISON TRIO: Specialty dancers: Rep., GAC.

MATT MATTOX: Dancer-choreographer: Mgr., Julie Leonard, 245 W. 104, NYC 28: Rep., Wm. Morris. (Adv. p. 113)

MICHAEL MAULE: See IRINA BOROWSKA.

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HAL MENKEN: Tap specialty dancer: Choreographer (TV & night club): Rep., Mark J. Leddy, 48 W. 48, NYC 36. (Adv. p. 74)

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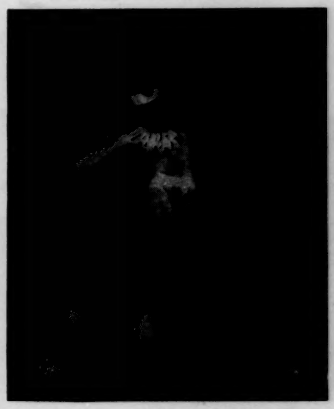

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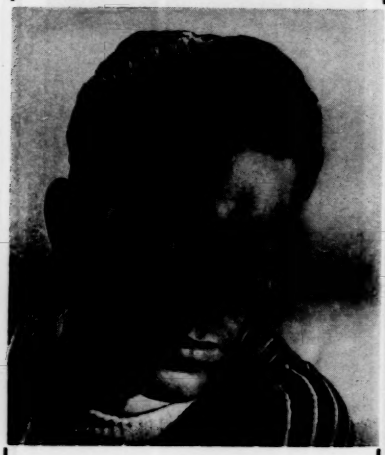

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JACK MOORE: Choreographer-dancer: Address, 126 E. 10, NYC 3. (Adv. p. 115)

MARIA MORALES: Soloist or with group, perfs. with symphs.: Spanish repertoire: Pers. mgr., Nino de Moraes, 512 Glen Allen Dr., Baltimore 29, Md.

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GEORGE MORO: Line choreographer: Rep., MCA.

ROBERT MOULTON: See GERTRUDE LIPPINCOTT.

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MURTELLI TRIO: See TRIO MURTELLI.

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NALA NAJAN: Choreographer-soloist-lecturer: **NALA NAJAN & CO.:** 9 dancers, singers & musicians (or tape): "Dance Rhythms of India" program (Kathak & Bharata Natyam): Mgt., Sergio Gabrielli, 340 W. 48, NYC 36. (Adv. p. 84)

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MIRIAM NELSON: Choreographer: Address, 1506 Morningside Dr., Burbank, Cal.

PETER NELSON: Choreographer-dancer (ballet): Address, 365 West End Ave., NYC 24. (Adv. p. 97)

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WALTER NICKS: Modern & jazz dancer-choreographer: **WALTER NICKS CO.:** 8 dancers, tape or piano accompaniment: Modern repertoire: Contact, Norman Cohen, 505 5th Ave., NYC 17.

YEICHI NIMURA: Choreographer: **NIMURA CO. BALLET ARTS THEATRE:** Address, Studio "61," Carnegie Hall, NYC 19. (Adv. p. 101)

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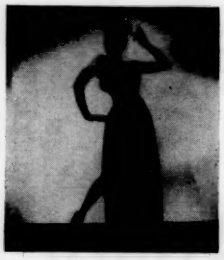

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VALENTINA OUMANSKY: Dancer-choreographer: Rep., Jack Donaldson Agency, 951 No. La Cienega, LA, Cal.

P

PAGE & BRAY: Specialty dancers: Rep., Wm. Morris.

RUTH PAGE: Choreographer: Address, 1100 Lake Shore Dr., 6th floor, Chicago, Ill. (See also CHICAGO OPERA BALLET). (Adv. p. 73)

ROBERT PAGENT: Choreographer: Rep., Gloria Safier, 667 Madison Ave., NYC 17.

THE PAGENTS: Specialty dancers: Rep., GAC.

REVIEWS *(Cont'd from p. 59)*

can hardly be blamed. Yet it seems a pity they should be wasted on the concert stage. In a more intimate setting, his "come hither" gestures, invoking the god Krishna, could have left the ladies swooning.

The company also included Anjali, Dino and Rhani. Bhaskar's easy technical mastery and appealing personal projection overshadowed his otherwise competent associates. *S. J. C.*

Indrani and assisting artists
Barbizon Plaza Theatre
October 11-16, 1960

This tastefully balanced concert by Indrani and her assisting artists recalled a tradition of the Italian ducal courts of the Renaissance. In that cultivated world, young men and women were trained from childhood in the artistic skills. The young men could write exquisitely correct verse or paint a canvas in the manner of an old master. The girls could pluck at an instrument or dance a dainty *pas*.

At this point in her development, Indrani is kin to these young Italians. She has been patiently and carefully schooled in the dance of India. With scholarly awareness, she differentiates between the glinting rhythms of the Bharata Natyam style, the sturdiness of Kuchipudi, and the stately formality of the Orissi. And all of her works are gracefully designed, elegantly costumed.

FRANK PAIGE: Choreographer: Rep., Jack Bartell, TV Artists Corp.

LITA PALOMA: Spanish, Flamenco soloist: Program of 15-min. classical works: Mgt., Bert Miller, 331 NE 176 St., Miami, Fla.

HERMES PAN: Choreographer: Booking, MCA, Bev. Hills, Cal.

MICHAEL PANAIEFF: See LOS ANGELES CITY BALLET.

TOM PANKO: Choreographer: Rep., Abe Newborn, GAC.

PAPER BAG PLAYERS (Remy Charlip, Dir.): 4 dancers, musician in children's perfs.: Pers. mgr., Frances Schram, Briggs, Mgt., 1475 B'way, NYC 36.

STEPHEN PAPICH: Choreographer-producer: Dir., **AMERICAN NATIONAL DANCE CO.:** 20-30 dancers in full-eve. "Americana"-type prods.: Exclusive mgt., Floyd F. Ackerman Assoc., 135 Central Park W., NYC 23.
(Adv. p. 76)

PARIS & CLAIRE: Modern-ballet specialty act: Rep., Mercury Artists.

What, then, is missing? It is inner daring — that special splash of spontaneity that differentiates the creator from the skilled imitator.

With Indrani, this flowering may, however, come with maturity. She already shows a fine flair for the dramatic qualities inherent in casting. In the duet *Desavatara* for Narasimha Rao and Baliram there was a skillful alternating of Rao's demonic intensity and Baliram's legato calm. And in the trio *Prahalad Charitam* a third element was added with the youthful sweetness of Deva Prasad Das. In fact, her three male associates were such distinctive performers that Indrani, like a pretty presiding diety, became the neutralizing agent.

The accompaniments were excitingly integrated with the dance. And in solo moments, the musicians offered delights of their own — especially Lokiah, who sang his heart out, and Krishna Pillai, who at one point drew hollow, sweet sounds by pattering his fingers on an earthenware jar. *D.H.*

Mike Quashie and Company
92nd Street "Y"
October 16, 1960

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PILGRIM PRODS.: Ballet plays for children, tape accompaniment: Address, 242 W. 56, NYC 19.

ELAINE PINCHOT: Musical comedy dancer: Pers. rep., Hal Belfer.

MARC PLATT: Director-choreographer: Rep., Jack Warner Agency, 1717 No. Highland, H'wood, Cal.

POETRY-IN-DANCE: Mary-Averett Seelye in solo poetry recital-dance program: Address, 1661 Crescent Pl. NW, Wash. 9, D.C.

WAKEFIELD POOLE: Choreographer-dancer (ballet, modern, jazz): Address, 37 W. 69, NYC. 23.

THE PREMIERES: See MARY BETH HUGHES.

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REVIEWS *(Cont'd from page 105)*

of the West Indies.

Most of the audience had the energy to go along with them. To some, however, the pace became monotonous. Also it precluded the possibility of any real development or building toward a climax either in the sequence of the numbers or within the individual dances.

With his mingling of African and Calypso elements, Mr. Quashie should have achieved a better balance. But his ritual dances were as raucous as his market scenes. And his two attempts at quiet romance found the dancers bored and unconvincing.

In the final *Limbo*, however, the group rested a bit to watch Mr. Quashie walk under a bar (said to be less than a foot off the floor) in a position resembling the penultimate moment of a modern dancer's back fall (shoulders barely off the ground) — a remarkable feat of control performed with real brio. *S.J.C.*

Robert du Mee and Company; Shirley Broughton Modern-Ballet Company
92nd Street "Y"
October 23, 1960

It is blessedly rare to encounter a program on which the choreographers have little to say, and the dancers little

Q

MIKE QUASHIE: "Trinidad King of the Limbo": Solo or perfs. with co.: Rep., Baron von Roth, Sheraton-East, 341 Park Ave., NYC 22.

VOL QUITZOW: Modern dancer-choreographer: Concerts, lecture-demonstrations, master classes: Address, 435 E. 81, NYC. (Adv. p. 78)

R

ISTVAN RABOVSKY: See KOVACH & RABOVSKY.

AMUN RAM & AMRITA: Duets or solos, recorded accompaniment: Indian repertoire: Rep., Richard H. Roffman, 675 West End Ave., NYC 25.

TINA & COCO RAMIREZ: Specialty dancers: Rep., GAC.

FLORITA RAUP: Modern dancer: Address, 90 Morningside Dr., NYC 27. (Adv. p. 74)

ELLEN RAY: Choreographer-dancer: Rep., Henry Weise, 1694 B'way, NYC 19.

SALLY RAY: Folk dances & songs of many countries, lecture-demonstration (audience participation): Address, 1040 Anderson Ave., Bronx 52, NY.

---

to say it with. But Robert du Mée and his Company, with Shirley Broughton and her Modern-Ballet Company as guest artists, garnered the double bouquet.

In his opening *Apollonian Concerto*, Robert du Mée combined a girl and two boys in a gauche attempt at balletic style. High point of the work was a sweet pas de deux. Its effect was mitigated by the badly danced duet for the boys, which immediately followed.

The first requisite for a choreographer would seem to be a technical vocabulary. But in his *Apollonian Concerto*, and even more in his second offering, *The 3 E's of Man*, Mr. du Mée indicated no knowledge of the basic elements that constitute a dance phrase. *The 3 E's* (subtitled "effort, efficient, effect") was almost totally static.

In an article called "Looking at Dance Today," Shirley Broughton wrote: "The kind of dance that most of us see regularly is only rarely the kind that impels us to ask 'what is it about?'" Miss Broughton's *Etudes*, subtitled "Ballonné Jeté," "Canon," "Bounce," "Speed," did not impel us to ask the question. It was a series of loosely designed studies in a sort of turned-in ballet style and with little contrast from section to section. *(over)*

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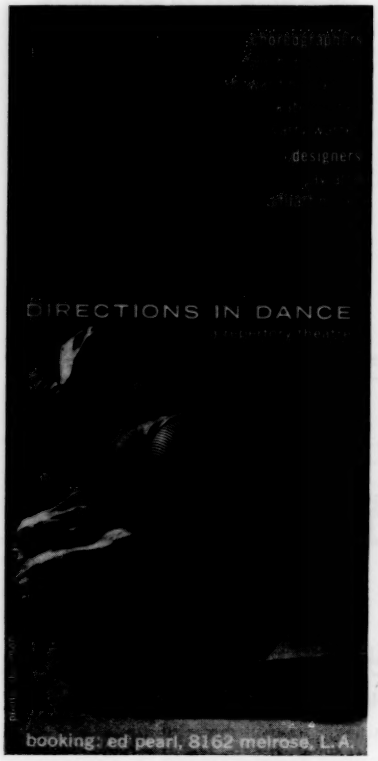

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REED: See BOBBY ROYALE.
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THE RIVIERAS: Specialty dancers: Rep., MCA.
JEROME ROBBINS: Choreographer-director: Rep., MCA.
BUD & CECE ROBINSON: Specialty dancers: Rep., MCA.
HARRY ROGER: Choreographer: Rep., GAC.
ROMAN: See RAYE & ROMAN.
ROMEROS: See LOS ROMEROS.

REVIEWS *(Cont'd from p. 107)*

Danny Joel created a piece of baffling naiveté called *The Moth* in which Louanna Gardner wandered about in a Loie Fuller outfit, and Miss Broughton proceeded to disrobe in a vain effort to entice a singularly inattentive bearded fellow. Marvin Gordon contributed *Parlor Game* with Miss Broughton portraying an aging actress who makes herself obnoxious to some friends invited for a card game. Although Mr. Gordon intended the movement to reflect a stream-of-consciousness, it remained literal and lacking in psychological nuance.

To their credit, all of the choreographers selected unfamiliar musical scores. They were by Charles Magnan, W. Dorsey Stuart, Donald Marsh, Stephen Richards Jr., and Andrew Imbrie. *D.H.*

Gordon Concert Ballet
Stuyvesant High School Auditorium
October 22 and 23, 1960

The Gordon Concert Ballet encompasses a variety of styles — lyric and dramatic, classic and modern. Mr. Gordon had excellent performers (many from the Metropolitan Opera Ballet) for all of them. The choreography, though seldom equally excellent, was frequently good.

Bill Hooks' *Folk Suite* and Mr. Gordon's *Minstrels* were pleasant to see again. The former had assets in the comic gifts of Marian Horosko and the poignant lyricism of Oldyna Dynowska. The latter, an extremely well constructed work to begin with, was notable for the characterizations of Thelma Hill and Jill Taft.

Mr. Gordon's new *Once Upon a Time* fared less well. That the characters were office workers would have been clear without the program note, for their typing and filing activities were both literal and banal. Their visions of childhood dreams and freedom were less clearly stated, often incoherent, and kinetically uninteresting.

Gloria Ann Bowen:

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MARIA ROSA: See MARTIN VARGAS & MARIA ROSA.
JOSEPH ROSEN: Choreographer: Address, 3204 Rochambeau Ave., Bronx 67, NY.
HERBERT ROSS: Ballet, TV, musical choreographer: Rep., Wm. Morris.
REED & BOBBY ROYALE: Specialty team: Rep., GAC.
ROYAL WINNIPEG BALLET: 20 dancers, orch. of 22: Classical & contemporary repertoire: Mgr., Robert Johnston, Mezz., Hudson's Bay Co., Winnipeg 1, Manitoba: USA rep., Nat'l. Concert & Artists Corp.
(Adv. p. 91)
LORETTO ROZAK DANCE GROUP: 30 dancers, chorus & orch. accompaniment: Ballet repertoire: **LORETTO ROZAK:** Choreographer: Address, 9141 S. Chicago Ave., Chicago 17, Ill.
JIM RUSSELL: Choreographer: Address, 86 W. 3rd St., NYC.
PEGGY RYAN: Specialty dancer: Rep., GAC.
MARK RYDER: Dancer-choreographer-lecturer: Master classes: Booking, Lei Reid, 209 Clinton Ave., Brooklyn 5, NY.

S

OLEG SABLINE: See KARINA & SABLINE.
DONALD SADDLER: Choreographer-director-dancer: Rep., Deborah Coleman Agency, 200 W. 57, NYC 19.
(Adv. p. 109)
MIRIAM SAGE: Line producer: Rep., MCA.
RUTH ST. DENIS: Dancer-lecturer (with films): Rep., Irwin Parnes.

Ron Murray contributed two balletic works. *Three Secrets* was derivative in mood, with its masked couples dancing under a vague veil of premonition, moving toward a climax that never materialized. Nevertheless it demonstrated Mr. Murray's power to evoke an atmosphere and his quite considerable skill in movement invention.

His *Pas de Deux* seemed to say: "We saw the Bolshoi dance *Spring Water* and we liked it so much we thought you would like seeing it again." We did — because it was danced with forthright honesty and joy. Mr. Murray partnered Joan Wilder, who maintained a lovely, flowing line along with her exuberance.

The program also included a nice repeat of Mr. Gordon's *Triptych*, with Miss Dynowska again impressing with her exquisite quality. *S.J.C.*

Robert Cohan and Matt Turney
Hunter Playhouse
October 29, 1960

This was a distinguished first concert, one into which thought, feeling, probing, and taste had been enfolded. What impressed us most was that Robert Cohan,

(over)

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SAN FRANCISCO CONTEMPORARY DANCERS: See CONTEMPORARY DANCERS OF S.F.

ANGIOLA SARTORIO: See BALLET DE CORONA DEL MAR.

SCAPINO BALLET: 24 dancers: Dutch Co. in classical & mime ballet repertoire for children: Pers. rep., Jay K. Hoffman, 111 W. 57, NYC 19.

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JOEL SCHNEE: Choreographer: Address, 854 10th Ave., NYC 19.

BUDDY SCHWAB: Choreographer: Address, 12 E. 97, NYC 28.

MARY-AVERETT SEELYE: See POETRY-IN-DANCE.

SERENA: Oriental dancer: Rep., Jules Ziegler. Rep., Musical Artists.

LUPE SERRANO: See **ANDRE EGLEVSKY** . . . (Adv. p. 78)

VALDA SETTERFIELD: See JAMES WARING & CO.

REVIEWS *(Cont'd from page 109)*

long under the wing of Martha Graham, has not spent the years since his departure on the draining process of running away. Rather has he run *toward*.

He has run toward a dance style and a choreographic point of view that emit what might be called "pristine sensuousness." The dance forms curve and pulsate; the performing surface remains cool.

All of the choreography was Mr. Cohan's. The opening *Praises* (Alan Hovhaness) was an extended ceremony for two people dancing in tune with each other but not *to* each other. There were moments of lovely design, but the dance was somewhat constrained by a lack of rhythmic flexibility. Mr. Cohan and his partner Matt Turney tended to synchronize the movement accents squarely with the musical accents, thus depriving the dance phrasing of elasticity and surprise.

The purest statement on the entire program was Mr. Cohan's solo *Streams* (Hovhaness). The dance began and ended with Mr. Cohan crouching like a Buddha upstage. There was a listening awareness in his posture. And the dance-journey between the two stillnesses expanded upon the listening quality.

THE SEVEN DANCERS: 12 dancers, pianist, narrator: Modern dance concerts & lecture-demonstrations for children or adults: Dir., Elizabeth Rockwell, Pine Brook Rd., Bedford, NY.

JEAN SHANNON & THE BROOKS BROS.: Specialty dancers: Rep., Wm. Morris.

TED SHAWN: Dancer-choreographer-lecturer: Pers. rep., John Christian, Box 87, Lee, Mass. (Adv. p. 109)

SYBIL SHEARER & CO.: Modern dance programs: Address, Winnetka Community Theatre, Lincoln & Pine, Winnetka, Ill.

LEE SHERMAN: Choreographer: Address, 245 W. 25, NYC 1. (Adv. p. 117)

EVADNA LIN SHIMICK: Choreographer: Address, Forsythe Ballet, 106 Forsythe St., NYC. (See also FORSYTHE BALLET).

SHIVARAM: Solo Hindu temple dancer, commentary (Louise Lightfoot), recorded & instrumental accompaniment: Shivaran & 1-3 dancers also available: Rep., Margaret Weill, 850 Santa Ray Ave., Oakland 10, Cal.

BUFF SHURR: Choreographer: Rep., Lenny-Debin Agency, 140 W. 58, NYC 19.

WILLIAM SKIPPER: Choreographer-dancer-singer: Rep., Fred K. Steele, 250 W. 57, NYC 19. (Adv. p. 100)

His second solo, *Vestige* (Eugene Lester), presented an intriguing idea (in fact, all of Mr. Cohan's dance-ideas were challenging). It was the conflicting moment between Paganism and Christianity. As he adventured in darkness, a cape cascading from his shoulder, the conflict seemed both personal (the traits as embodied in one man) and symbolic (the man symbolizing all mankind).

Veiled Woman (Leonard Taffs), a solo for Matt Turney, made sensitive use of her attenuated line and her air of detachment. But the dance lacked a certain serenity of timing and execution.

The Pass (Eugene Lester), a study in the corrosive relationship between a sphinx and her assistant, had far more impact than when we first saw it last summer. The dominance of the sphinx and the subservience of the assistant were more clearly differentiated, and the final melodramatic moment had a stern logic.

Perhaps we shall have a similar adjustment of response the next time we see the duet, *Quest* (Lester). On this first encounter, it was rather unintelligible in its man-woman conflict over a knife tossed upon the woman's bed.

(over)

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(Adv. p. 78)

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(Adv. p. 99)

SOLER & LORCA: Classical Spanish & Flamenco duo: Rep., Phil-Web Attractions, 375 5th Ave., NYC 16.

ZACHARY SOLOV: Choreographer: Address, 16 W. 86, NYC 24.
(Adv. p. 74)

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GUNNAR SPENCER: Dancer-choreographer (jazz, ballet, modern): Rep., Johnnie Martinelli, 1674 B'way, NYC 19.

JACK STANLY: Choreographer: Address, 179 Giralda Ave., Coral Gables, Fla.

REVIEWS *(Cont'd from p. 111)*

The secondary elements of the performance—the sets and costumes by Walter Martin, the lighting by Jim Gardner, and the musical direction of Eugene Lester, were all extremely fine. *D.H.*

Talley Beatty and Guest Dancers
92nd Street "Y"
October 29, 1960

It looks as if Talley Beatty may have another *Road of the Phoebe Snow* on his hands. Like *Phoebe* at its first performance, *Come and Get the Beauty of It Hot* is frequently wandering and incoherent. Also like *Phoebe* it has passages of breathtaking brilliance and gripping expressive intensity. If Mr. Beatty displays the same intelligence he did with the older work, if he again tightens and clarifies with repeated performances, the new work may well emerge as another artistic success.

All the ingredients are there. Mr. Beatty has taken his title from *The Waste Land* but has ignored its context (legitimately, to be sure), presenting a kaleidoscope of jazz moods. After an indeterminate beginning, he builds to a sequence of solos, duets and group numbers of staggering virtuosity and passionate surges of

JAMES STARBUCK: Choreographer (TV, ballet, musical comedy): Booking, MCA: Rep., Jack Bartell, TV Artists Corp.

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ROD STRONG: Ballet-jazz-tap soloist, piano accompaniment: Also **ROD STRONG DANCE QUARTET:** Rep., Nat'l Concert & Artists Corp. (Adv. p. 80)

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movement. A duet reaches a pitch of sensuousness with the partners never touching one another; a solo is proud and fiery, Spanish-tinged yet within the jazz idiom. There is a marvelous range of moods — carefree, sultry, exuberant, pensive.

As yet the work lacks form. The solitary figure of a man who weaves menacingly and quietly through the episodes is still to be developed in relation to the group as a whole; the shock ending alone cannot draw the strands together. But Mr. Beatty is capable of realizing the dance's potentialities. And they are tremendous.

There were other highlights on the program that contained some familiar works. *Ligi Onu* was a fabulous display of male virtuosity led by Tommy Johnson to a fever pitch of savage excitement. And there was an excellent repetition of *The Road of the Phoebe Snow* with Mabel Robinson replacing Candace Caldwell and giving a sweeter, but nonetheless valid, interpretation.

Among the many other dancers who richly deserved the cheers of the audience were Georgia Collins, Mini Marshall, Jerome Jeffrey, Herman Howell. *S.J.C.*

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MARIA TALLCHIEF: Guest ballet appearances: See ANDRE EGLEVSKY: Rep., Musical Artists. (Adv. p. 78)

HELEN TAMIRIS: Choreographer: Rep., Weissberger & Frosch, 120 E. 56, NYC 22. (Adv. p. 92)

HELEN TAMIRIS-DANIEL NAGRIN DANCE CO.: 4-15 dancers, piano & tape accompaniment: Modern jazz repertoire (dramatic, lyric, satiric): Rep., Musical Artists. (Advs. pp. 92 & 78)

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JOHN TARAS: Choreographer: Address, c/o NYC Ballet, 130 W. 56, NYC 19.

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PAUL TAYLOR: Dancer-choreographer: Contemporary programs, solo or with 2-4 dancers, piano or tape accompaniment: Master classes: Address, 1024 6th Ave., NYC 19.

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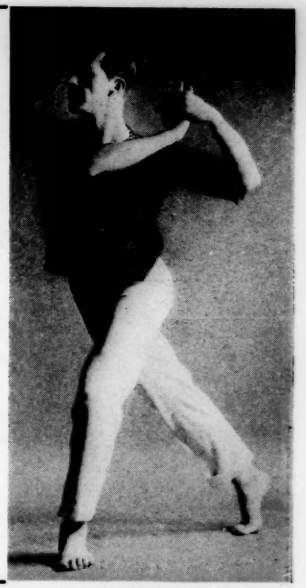

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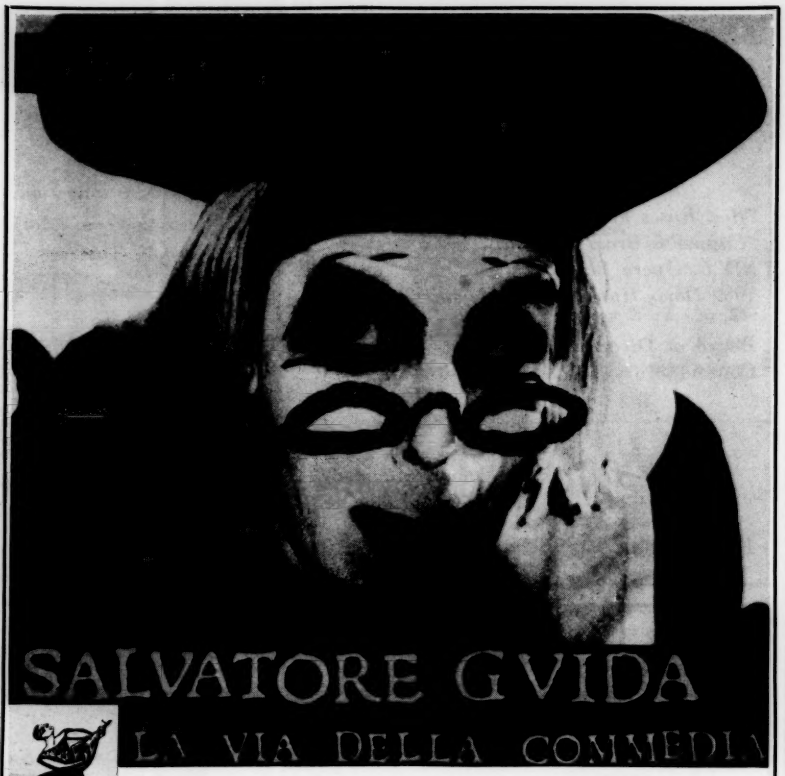

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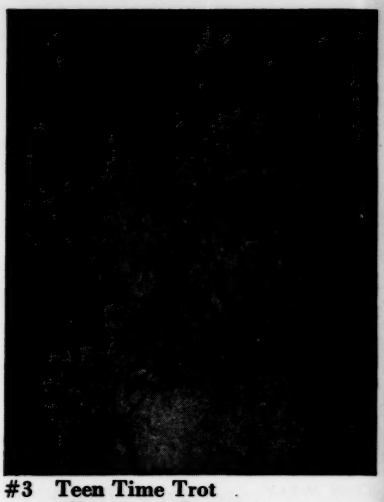

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(Cont'd from page 6)

Bill Foster, assisted by **Mary Jane Deer,** is choreographing the no's for Danny Kaye's Paramount film, "On The Double". One no. already completed featured **Jack Dodds, Roy Fitzell, Bob Hale, Maurice Kelly and Bert May . . . Marion Collier and Miriam Nelson** have featured roles in Paramount's "Breakfast At Tiffany's" . . . Also for Paramount, **Bobby Van** will choreograph no's for new Jerry Lewis film, "The Ladies' Man." **Ruth and Jane Earl** will be tested for starring roles.

Fred Hansen choreographed a dance-dialogue sequence for Allied Artists' film, "The Good Shepherd" . . . **Tony Charmoli's** schedule includes "the Special" Dinah Shore shows, plus prod. meetings for his forthcoming specs, "Babes in Toyland" and "The Bobby Darin Spec." **Jacques D'Amboise, Dick Beard** and Tony have been guest-teaching at Tony's successful dancing school in Anaheim.

Hermes Pan is staging a Bell Telephone Hour Special to be taped at Disneyland, featuring **Gene Nelson, Jacques D'Amboise** and **The Earl Twins.** Assisting Hermes is **Gino Malerba** and dancing-in for the principals are **Buddy Bryan** and **Howard Troiger.** Thirty-six more dancers will be added for the many dance no's all over Disneyland . . . **Jack Boyle** is using sixteen dancers on the "Red Skelton Special" to be taped in the wee morning hours on Hollywood Blvd.

LAS VEGAS

The new **Folies Bergere** has opened at The Tropicana Hotel at a cost of $314,000. This 1961 edition features dance femmes from most every nation of Europe. Highlight of the show is **June. Baron's Can-Can Ballet** starring **Jean-Louis Kurt and Koby,** plus the **Frederic Dancers.**

Lili St. Cyr headlines the new show at The Dunes Hotel backed by 36 dancers and show girls. Featured in the big show; **The Staneks, Sabra Samarr, Alan Conroy and Esmeralda . . . Don Kirk** holds a feature spot with the Flamingo-ette prod. no's by **Barry Ashton** at the Flamingo . . . The Riviera show, headlining Patti Page and featuring the **Riviera Dancers and Models,** was staged by **Charles O'Curran.**

Hollywood dancer **Deon Robb** has replaced **Sid Miller** in the **Donald O'Connor** Show at the Sahara. **Valeris Blacker** staged Donald's act, and sharing the bill are Gretchen Wyler, **The Ashtons and Shirley,** and the **Moro-Landis** prod. no's . . . **Don Arden's** new Stardust show, Le Lido de Paris of 1961, "Avec Plaisir," stars 70 continental artists with emphasis on unusual Arden prod. no's utilizing a fullsized waterfall, ice rink, fountains, dancing waters, swimming pool and a skinstorm!

ROY CLARK

SOUTHERN CALIFORNIA NOTES

Vicente Escudero, at 75, is still a phenomenon. Obvoius physical limitations prevent the virtuoso movement that brought excitement to his sensational seasons in the late '30's. His opening number, danced unaccompanied, showed, though, the old authority and directness. The charm of his flirtation numbers with **Carmita Garcia** brought bouquets to both, and a standing opening night at Royce Hall. Escudero's program is notable for choreographic balance, artistically designed costumes (laudable for total absence of sequins), a Flamenco singer who sings with an open throat, and the virtuoso dancing of **Pepita (Ortega)** and **Goya Reyes.** Reyes is master of the absolute stop, a technique which heightened the dramatic climaxes of "Bandoleros." Miss Ortega was at her best in "Danza V," which gives her opportunity to display not only her classical technique but also her ability at mood projection. "Bandoleros," a ballet d'action which uses the rhythms of riffled cards, clashing knives and bursts of heel beats to heighten the drama of a game of cards and a battle to the death, has the force of "West Side Story" in miniature.

Rozelle Frey surprised her audience by walking on stage to receive a bouquet and proceeding to dance. The occasion was her annual concert, which opened with **David Lichine's** "Dance of the Hours" and closed with his ever-delightful "Graduation Ball." Miss Frey herself achieved exquisite moments of evocation in her solo, which she danced in street clothes. Divertissements gave **Lois Ellyn** full opportunity to display her talents in the "Black Swan" with **Joey Marris** and "Aurora" with **Jim Mehl,** and in Mr. Mehl's "Love—The Butterfly and the Leaf." In "Aurora," Miss Ellyn's attitudes en tournant en dedans seemed to hang in the air like a cobweb. All the artistry gained on past tours seemed focused in this superior performance. **Barbara Wilson** was outstanding in both Lichine ballets.

Lichine left for Mexico City the day of Miss Frey's concert, to choreograph "Coppelia" for filming there. The concert audience included choreographer **Lew Christensen** and **Jocelyn Vollmar,** in town for the SF Opera season . . . Christensen presented a joint work done with Balanchine as ballet feature of that season. Titled "Variations de Ballet," it is an enlargement of his own "Pas de Dix," to music by Glazunov. Miss Vollmar, **Sally Bailey, Roderick Drew and Julien Herrin** were starred. Miss Bailey's technique was particularly impressive. The company shows the experience gained on its world tours.

Audrey Share entertained John Dougherty's class in Ballet History at her Long Beach studio. A member of the **Royal Academy of Dancing,** London, Miss Share gave a finely prepared lecture-demonstration of RAD technique. Demonstrators were **Chrissie Hall, Peggy & Robin Bennett, Patricia Mahoney, Roberta Wall, Kirsten Perry, Kristie Monroe** and **Valerie Jerou.** Miss Jerou has the honor of having been "highly commended" at her own RAD examination — a distinction accorded to only 1 in 500 examinees . . . **Eugene Loring's** "Toybox" was the ballet selected for presentation at the first Santa Catalina Festival of the Arts.

Rhoda Winter Russell's sprightly dances for "Pajama Game' added verve to Garden Grove's 1st locally produced musical . . . World premiere of "Forever Damned" was highlight of **Victor Moreno's San Fernando Civic Ballet** performance . . . LA dancers **Joan Averle, Diane Gibson, Vanya Mishvek, John & Joyce Williamson and Kasana Wojcik** with **Alicia Alonso** on the **Ballet de Cuba** tour of Russia.

Personal: **Anna Maude Van Hoose,** accompanist at Dennishawn House, NYC, in 1928, and for the past 20 years accompanist for Ernest Belcher and Harriet DeRea in Hollywood, died Oct. 13 after a week's illness. At 76 she was still an inspiration in class — and the liveliest guest at Miss De Rea's party for the dance cast of "Flower Drum Song."

JOHN DOUGHERTY

NEWS FROM DALLAS

Edith James served as ballet mistress for Dallas Civic Opera's Nov. 4-23 fall season. **Nathalie Krassovska** was starred with 18 members of the **Robert Joffrey Ballet** and 16 local dancers . . . **Toni Beck's Dance Workshop** of SMU performed Nov. 4 at Longview Community Aud. in a ballet-modern lecture-demonstration and in new work, "Opus Jazz." Participating: **Nancy Nathan, Carolyne Smith, Ellen Kuhne, Janine Brown, Sherry Cannon, Judy Houghton, Glenda Coleman, Gretchen Petty, Bob Beard, Jack Kirby, Danny Girouard, Bob Crest.**

Ann Lorch's Children's Workshop Repertory Co. performed at the Dallas Museum Nov. 13 as part of the 1960 Dallas Festival. Program had technique demonstration, extemporaneous compositions by the children, and excerpts from "Alice in Wonderland." In co.: **Tina Badt, Betty Baxt, Cathy Benno, Carol Deal, Leigh Hamilton, Elaine Fogelman, Barbara Kravitz, Diane Leidner, Missy Mandell, Andrea Nasher, Laurie Tobian.**

Jolinda Winn, Buster Cooper student, in B'way's "La Plume de Ma Tante" . . . dancing Dallasites on the recent Jackie Gleason spec were **Judith Engelman & Johanna Carothers . . . Gayla Graves,** pupil of **Nikita Talin,** dancing and choreographing for ABC-TV's "Roaring Twenties" . . . **Kitty Malone,** former Toni Beck student, in "West Side Story" movie . . . **Joyce Ann & John Williamson,** formerly with Nikita Talin, in Russia with **Ballet de Cuba.**

TONI BECK

NEWS FROM WASHINGTON, D.C.

A unique experience was afforded Washington audiences with the opening of the **Washington Ballet** Nov. 12-13 at Lisner Aud.—the appearance of both Russian ballerina **Sophia Golovkina** and America's **Maria Tallchief,** with **Reyes Fernandez.** Also, **Frederic Franklin** presented a new work, "Hommage au Ballet," with featured dancers **Mimi Paul, Robert Davis, Jacqueline Hepner and Faye Atkinson.**

Joining **Alicia Alonso's Ballet de Cuba** for its European tour were **Leon Fokine** as ballet master and **Gloria Fokine** as regisseur . . . The Institute of Contemporary Arts opened its lecture series with **Martha Graham** Oct. 21. **Marcel Marceau** appeared Nov. 4-5 and the **Paper Bag Players** presented 2 perfs. Oct. 21-22.

Virgina Freeman and **Jack Moore** will present a concert at Roosevelt Aud. Dec. 10. New works will be included as well as the previously perf'd "Shrike" (by Miss Freeman) and "Songs Remembered" (by Mr. Moore) . . . In the same aud, Nov. 18, the **Virginia Ballet Co.,** featuring **Tatiana Jodenoff,** was presented by the D.C. Recreation Dept.

Erika Thimey's Children's Dance Theatre began a touring season with perfs. in Ithaca, NYC and Philadelphia . . . At Lisner Aud. Nov. 19, the 4th annual high school-college dance symposium

(Cont'd on page 121)

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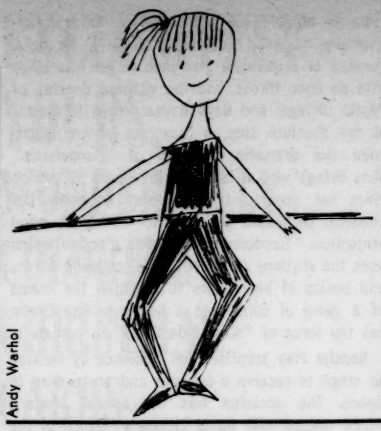
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(Cont'd from page 119)

had as its theme, "Staging The Dance". Contributors: Thomas Walton, lighting; Donald Kline, costumes and decor; Robert Stevens, make-up . . . The annual Children's Book Fair, sponsored by the Washington Post Nov. 13-20, featured dance groups directed by **Evelyn Davis, Hedi Pope, Batya Heller and Dolores Ringer.**

VIRGINIA FREEMAN WEIL

LONDON DATELINES

Although London has been suffering from a dearth of dance activity. **Roland Petit** and his wife, **Renée Jeanmaire,** have brought over a show called "An Evening with Zizi Jeanmaire," which started a London season Nov. 2. This is ballet neither pure nor simple, but rather a French music-hall bill of very mixed quality. When right at the end, the dazzling Jeanmaire does a cabaret act something after the manner of Mistinguette, the audience completely succumbed to her charms. But prior to this entrancing finale, the show is a bore. It brought the world première of Petit's ballet "Rain." This latest rendering of the Sadie Thompson saga proved embarrassingly weak, a pallid and tasteless revamping of the choreographic erotics of Petit's "Carmen". It was a sad waste of the audience's time and Jeanmaire's talent. Supporting the ballerina throughout the show was the American dancer, **Buzz Miller.**

The Indian dancer, **Indrani,** on her way back to New Delhi from America, stopped in London to give a few recitals under the auspices of the Asian Music Circle. Supported by her small ensemble, including that fine dancer **Narasimha Rao,** Indrani's program of classical temple dances possessed great style and distinction. The only unfortunate aspect of the recitals was that they took place on rather cheerless Town Hall stage. It is to be hoped that next time efforts will be made to place her in a theatre . . . Another dance recital was given on Nov. 7 by **Roma Priyma,** an American performer specializing in Ukrainian dances. Owing to other commitments I was unable to see her performance, but I understand that she had an enthusiastic reception from her largely Ukrainian audience.

While the **Royal Ballet** is still touring North America, another part of it is touring the British provinces, before opening a London season on Dec. 14. Visiting the company in Oxford recently, I saw two young newcomers as Aurora in "The Sleeping Beauty". Both Canadian-born **Lynn Seymour** and **Doreen Wells** gave most creditable performances of this most taxing ballerina rôle. Wells proved to be the more assured, excelling in her line and the cleanness of her technique, yet Seymour gave the better interpretation and was radiantly expressive.

While the Royal Ballet was in Oxford it gave the 1st perf. of **Kenneth MacMillan's** "The Invitation." Starred were Seymour, Doyle, **Anne Heaton,** Gable and **Audrey Farriss.** It was well received on its 1st night, but it has been requested that critical comment be deferred until its 1st London perf. at Covent Garden on Dec. 30. On Feb. 14 **Frederick Ashton** is producing a new version of Messagers "Les Deux Pigeons," starring Seymour, **Donald Britton** and **Elizabeth Anderton.**

Nadia Nerina has now returned to London after dancing with both the **Bolshoi** and **Kirov** ballet co's in Russia. She is reported to have had a very great success. Soviet prima ballerina **Olga Lepeshinskaya** was quoted in the British press, as saying she "was wonderful in every way. This was the nearest to the Russian style we have seen here." She was immediately invited to return to Russia for a longer period, and will consequently be going back there early in 1961.

London Festival Ballet reassembled after its holidays, with many changes to its roster and management. Its Director, Dr. Julian Braunsweg, has announced that its former Artistic Director, **Anton Dolin,** has left, and his place has been partly filled by the appointment of **Léon Woizikowsky** as Regisseur. Many other dancers (including its former star, **John Gilpin**) have also left the co. However, Festival Ballet has engagements up to the end of next year, and Dr. Braunsweg has just arranged for the Soviet choreographer **Vladimir Bourmeister** to produce a full-length version of Tchaikowsky's "The Snow Maiden" next year. There is also a strong possibility that when the co. plays its customary Christmas season of "The Nutcracker", it will have **Ekaterina Maximova** and **Vladimir Vasiliev** as guest artists. During its current provincial tour, Festival Ballet had **Alicia Markova** as guest artist, dancing "The Dying Swan" (Markova has also been dancing "The Dying Swan" during the Royal Ballet's provincial tour). The current roster is headed by **Jeannette Minty, Olga Ferri, Dianne Richards, Deirdre O'Conaire, Dianne Westerman, Jennifer Aldreton, Janet Kedge, Gaye Fulton, Joan Potter, Vladimir Skouratoff, Louis Godfrey, Vassilie Trunoff, Ronald Emblen, Yelko Yuresha, Jean-Pierre Alban, Peter White, Ivan Baptie and Simon Mottram.** Ballet master is still the American **Charles Dickson,** and it is likely that the co. will be joined by **Belinda Wright, Marilyn Burr** and **Oleg Briansky** for its Christmas season.

CLIVE BARNES

NEWS FROM FRANCE

Sixty years after it was first done in Russia, "The Sleeping Beauty" made its debut in Paris with the new production by the **Marquis de Cuevas Ballet. Robert Helpmann** succeeded **Bronislava Nijinska** in the task of staging. Actually the principal accent was on the decor by Raymond Larrain. Consistently sumptuous and fantastic, his costumes tended to obscure the dance beneath layers of gauze and sparkling mousseline. But the ballet triumphed, especially in the grands pas classiques, interpreted by **Rosella Hightower, Liane Dayde, Nicholai Polajenko & Serge Golovine.** One must also mention **Genia Melikova** as the Lilac Fairy and **Olga Adabache,** extraordinary as Carabosse.

Nina Vyroubova, injured during rehearsals, was not scheduled to dance Aurora until Nov. 19. Despite his illness, the Marquis insisted on making an opening night appearance, and in a moving speech reaffirmed his indestructible attachment to the co. and to Paris.

The Paris Opera presented Honegger's oratorio, "King David," Oct. 2. **Janine Charrat** staged the dance before the arch at the end of the first section. Her choreography seemed interesting,

especially in its use of ports de bras, but its development was, unfortunately, restricted by the decor which cut down the stage space. **Attilio Labis** was notable for his magnificent plastique in the role of the Jewish sovereign. After several Parisian perfs., prod. will be seen in provincial cities . . . The Soviet choreographer **Bourmeister** arrived from Moscow, accompanied by his wife & asst., **Kroupenina**, to stage his version of "Swan Lake," scheduled for Dec. 21 premiere.

Antonio made a triumphant return Oct. 6 to the Alhambra Theatre. His prod. was outstanding in his harmonious balance of its various parts, in the strength of interpretation and stylization of traditional elements. Particularly interesting was "The Bullfight," which gives Antonio the opportunity of conveying in a convincing way the emotions of a young bullfighter during his first encounter . . . The **Ballet Mexicain de Javier de Leon** opened at the Etoile Theatre Oct. 7. In addition to Axtec dances, enhanced by luxurious costumes, the dancers of modern Mexico were pleasing in their simplicity & joyousness . . . **Youli Algaroff & Yvette Chauvire** are presently touring in the Soviet Union.

MARIE-FRANCOISE CHRISTOUT

NEWS FROM BRUSSELS AND HAMBURG

BRUSSELS: Nov 8 marked the birth of the **Ballet of the XXth Century**, newly assembled resident co. of the Theatre Royal de la Monnaie in Brussels. Dir. **Maurice Bejart**, granted backing and facilities for a 3-year plan, is devoting enormous zest to building repertory and a co. of 50 dancers. An **Ecole Nationale du Ballet** will open soon, to be run by (surprise!) **Assaf Messerer**, on leave from the **Bolshoi Ballet**. He is already in Brussels, where we watched him conduct classes.

For the current season Bejart plans 4 programs and has invited as guest choreographers **Janine Charrat, Jean-Jacques Etcheverry, Andre LeClair, Milko Sparemblek, Kenneth MacMillan, Paul Taylor & Erich Walter.** Heading the dancer list will be Bejart, LeClair, Charrat, **Tania Bari, Dolores Laga, Duska Sifnios, Patrick Belda, Paolo Bortoluzzi, Antonio Caro, Germinal Cassado.** Season will see a Shostakovich ballet by LeClair; an all-Bartok program for which MacMillan will do the Music for Strings, Celesta and Percussion; and three by Bejart: "Suite Viennoise" (Schoenberg, Berg, Webern), Ravel's "Bolero" (for 1 girl and 60 boys), and "The 7 Deadly Sins."

It was an excellent idea to have an "Hommage a Stravinsky" opening program — consisting of Bejart's "Sacre du Printemps" and "Pulcinella" and Charrat's "Jeu de Cartes." "Pulcinella" is now a much funnier ballet than when Bejart 1st tackled it several years ago, though stylistically it is not entirely convincing. "Sacre," also reworked, remains one of the most impressive ballets he has ever done. Alas, the same cannot be said of Charrat's "Jeu de Cartes." Without **Babilee**, it has lost its fascination, and one is faced with threadbare choreography, unmusicality and undisciplined inventions. In 1945 it was a promising work; revived today, is shows that standards have been raised.

One looks forward to the next programs of Ballet of the XXth Century, which has already been invited to Vienna, Monte Carlo, West Germany and the next Spoleto Festival.

HAMBURG: At last Germany has been admitted into the **Balanchine** Choreography Union—albeit not with as many ballets as originally announced. The **Hamburg State Opera Ballet**, with strange programming, presented "Concerto Barocco," followed by two **Peter Van Dyk** works—"Unfinished Symphony" pas de deux, and his Balzac-inspired "Peau de Chagrin" — and finally "Serenade." (Imagine "Serenade" as a closer!) The works were set by **Una Kai**, with Balanchine himself directing several weeks of rehearsal.

To enjoy "Concerto Barocco" one had to concentrate on its choreographic construction. The dancing was timid, lacking in attack and a sense of timing and formality. **Christa Kempf** emerged as a promising Balanchine interpreter, and she was splendidly partnered by **Heinz Clauss.** "Serenade" was more successful (the long dresses were a great help). The work's poetry was beautifully realized by the Hamburg dancers, and the production had the smooth flowing quality of a day dream. **Jacqueline Rayet, Heidi Korf, Heinz Schmiedel,** Kempf & Clauss were the capable soloists. HORST KOEGLER

NEWS FROM SWEDEN

Stockholm's **Royal Swedish Ballet** was scheduled to leave Nov. 10 for a month's tour of China — returning the two visits of the **Peking Opera**, which made 2 extensive tours of Sweden. Co. of 50, traveling in Chinese planes, includes dir. of Royal Theatre, Arthur Hilton. They are taking "Swan Lake" Act II, **Birgit Cullberg's** "Moon Reindeer," and ballets with Swedish motifs like **Ivo Cramer's** "The Prodigal Son" and **Bjorn Holmgren's** "Swedish Rhapsody."

The **Bolshoi Ballet**, headed by **Ulanova**, was due to perform in Stockholm in mid-Nov., but the visit was cancelled. Co. goes to Copenhagen & Oslo, but without Ulanova . . . Birgit Cullberg made her debut at the new Stockholm Municipal Theatre as a drama producer. The play she chose was "Miss Julie," from which she created her successful ballet. Critics praised the almost choreographic quality of her direction of the actors. BENGT HAGER

NEWS FROM LATIN AMERICA

ARGENTINA: **Chilean Nat'l Ballet** returned to the Colon for 5 successful perfs. of "Carmina Burana" . . . **Colon Ballet** has given perfs. of "Coppelia," "Juan de Zarissa" and "Bolero" . . . **Maria Fux** gave a modern dance recital . . . **Ballet of Teatro de la Argentina** in La Plata has been seen in "Raymonda," "Valses Nobles et Sentimentales" & "Scheherezade."

VENEZUELA: A Soviet folk dance ensemble of 21 began a Latin American tour with 9 perfs. here.

CHILE: There were brief spring seasons by both Chilean co's. The **Nat'l Ballet** gave several perfs. of **Uthoff's** "Drosselbart" and **Ballet de Arte Moderno** danced "Passion," "Les Sylphides" & "Canciones de Francia."

HANS EHRMANN-EWART

PERU: **Roger Fenonjois**, heading the **Franco-Peruvian Choreographic Inst.**, presented the new co's 1st program, which included "Leccion de Danza," "Pagliacci," Spectre de la Rose" & "Giselle" Act II ("Giselle" being done for the 1st time by an all-Peruvian ensemble). **Haydee Caycho's** Giselle was highly promising; **Fernando Ruiz** danced Albrecht and **Esther Desmaisen** was Martha. JULIO ESTREMADOYRO

NEWS FROM MILAN AND LISBON

MILAN: A nat'l competition held by **La Scala Ballet** for corps members brought only 12 applications. 4 were accepted from the Naples opera . . . **Ugo dell 'Ara**, former ballet master at La Scala, now holds that post in Naples . . . **Giuliana Barabaschi**, ex of La Scala, now heads an opera-ballet group which has appeared in Switzerland and several Italian cities . . . Choreographer-dancer **Susanna Egri** presented her co. in front of the church in Assisi in an enthusiastically received "Sacred Dances." Prod. will be presented by churches in other cities. Soloists: **Martha Egri, Carlos Bellini, Alberto Testa, Marghe Pecol, Lore Furno, Maria Rovero, Laura Trinchero, Enrico Settembre.**

Choreographer **Geesa Gert** busy in shows and TV in Milan and Rome . . . USA dancer **Paul Steffen's** group shifted from TV to cabaret work.

LISBON: Thanks to Gulbenkian Foundation, Lisbon has a new **Centro Portugues de Ballado.** It will have a school, library, dance record collection, conference and reading room, etc. Dancer-choreographer **Norman Dixon** has been brought from London to give free classes to professionals and advanced pupils . . . Not to be outdone, the **Escola de Ballado Classico,** located for 4 years in the San Carlos Opera, has booked French dancer **Daniel Seillier** (formerly with de Cuevas co.) as teacher-choreographer . . . **Paris Opera Ballet** acclaimed on its tour of Portuguese West and East Africa, where many had never seen ballet . . . **Fernando Lima Pertuguese Folklore Ballet,** back from 8-mo. tour of No. Europe, playing a long run at Estoril Casino . . . The English **John Keet Dancers** appearing at the Monumental Theatre. LUIGI GARIO

NEWS FROM VIENNA

Fanny Elssler's 150th birthday was commemorated with a month-long exhibit at the State Opera. Organizer was former ballerina, Prof. **Riki Raab,** who lectured on Elssler, with **Erika Zlocha** demonstrating the Cracovienne and Cachucha in original choreography and costumes. Ministry of Education sponsored presentation of the "Fanny Elssler Ring," given by Prof. Raab, to be worn by an Austrian ballerina found worthy of the honor by a jury. When wearer gives up an actives career, the ring goes back to the Ministry to arrange a new election. First to receive the honor is **Edeltraut Brexner.**

First **State Opera Ballet** premiere this fall will be "The Seasons," choreographed by **Dimitri Parlic** to music by Theodor Berger. Another Opera "first" will be von Einem's "Turandot," also staged by Parlic, with dancers **Christl Zimmerl & Willy Dirtl** featured. Parlic recently returned from Helsinki, where he staged "Symphony in C," "Miraculous Mandarin" and "Le Combat" for the **Finnish Opera Ballet.** He is due to stage "Miraculous Mandarin" for the **Paris Opera Ballet.** LINDA ZAMPONI

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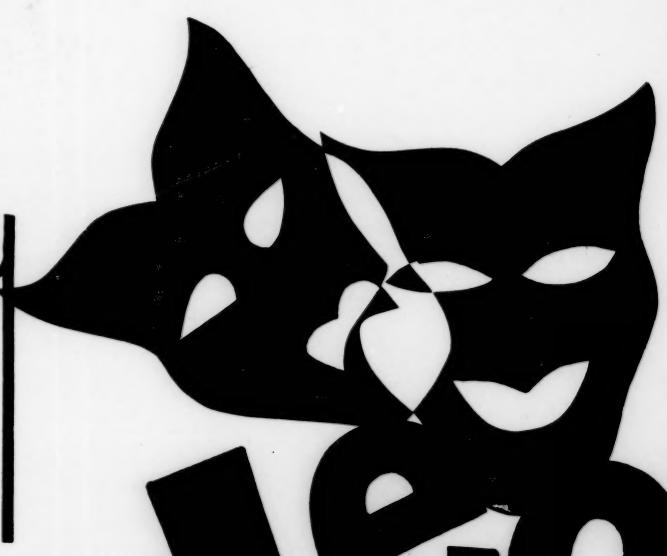

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